HAMLET.

A NEW VARIORUM EDITION

OF

SHAKESPEARE

EDITED BY

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HAMLET

VOL. I

TEXT

[*THIRTEENTH EDITION*]

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TO THE

'GERMAN SHAKESPEARE SOCIETY'

OF WEIMAR

REPRESENTATIVE OF A PEOPLE

WHOSE RECENT HISTORY

HAS PROVED

ONCE FOR ALL

THAT

'GERMANY IS *NOT* HAMLET'

THESE VOLUMES ARE DEDICATED

WITH GREAT RESPECT BY

THE EDITOR

PREFACE

The plan of the preceding volumes of this edition has been followed in the preparation of the present volumes. It is modified only by the necessity of making the impossible attempt to condense within a certain number of pages a whole literature.

Of the imperfect success which has crowned the labour no one can be so fully aware as the Editor. Nevertheless, the work is given to the public in the trust that it will furnish some facilities to the study of this great poem, and aid in preparing the way for better editions than this.

The First Volume contains *The Text*, with a collation of the texts of the Quartos and Folios, and of some thirty modern editions, together with Notes and Comments from the Editors whose texts are collated, and, added to these, such verbal and grammatical criticisms from other quarters as seemed to be valuable; in some instances, notes are given that have little or no value, except as hints of the progress or of the madness of Shakespearian criticism.

As a general rule, in the Commentary preference is given to verbal over æsthetic criticism. Whenever editors whose texts are collated have indulged in æsthetic suggestions, these, in the main, have been retained. But in other cases æsthetic criticisms have been reserved for Volume II, except where the notes were of too brief and fragmentary a character to be separated from the context.

This difference in the treatment of verbal and æsthetic criticism is observed solely with reference to the arrangement of the mass of material, not because æsthetic criticism is inferior in value to verbal. Indeed, does not the value of the latter depend in many cases more or less directly upon the former?

There is a disposition abroad to disparage æsthetic criticisms of SHAKESPEARE. An excellent edition of the Poet, now issuing from the press, discards it wholly; the editor, whose opinions are entitled to great respect, regarding it as an impertinence, and stigmatising it generally as 'sign-post criticism.' Unquestionably, there has been much commenting upon SHAKESPEARE, which, ignoring the humblest intelligence in the reader, is flat, stale, and unprofitable, a nuisance and a weariness of the flesh. But shall we ignore the possible existence of a keener insight than our own? Is the gift of reading between the lines, so essential to the appreciation of dramatic literature, universal? Have the generality of us eyes to see what is there written? Who can fail to be enlightened and delighted with such fine criticism (as is given in Volume II, p. 167) of the very first scene of this tragedy, and which the Editor regrets did not come to his notice in time to be inserted in the Commentary, where it vitally belongs? Are we not to listen eagerly and reverently when COLERIDGE or GOETHE talks about SHAKESPEARE? Can we fail to prize the flashes of light (all too few) thrown here and there upon SHAKESPEARE by CHARLES LAMB, that genius, wasted in the India House, whom, had England known the gift of God, she would have pensioned bountifully and set to recording the thoughts these plays evoked in him, that we might be brought into nearer communion with the great Poet than, with all our laborious verbal criticism, we have yet been able to reach?

To be sure, such commentators as these, and SCHLEGEL, and HAZLITT, and Mrs JAMESON, and CHRISTOPHER NORTH, and GARRICK (such acting as his was æsthetic criticism of a high order) are rare, and exception may be made in favour of all master-minds like these. But the present Editor, in full memory of the many weeks and months spent in reading criticisms on *Hamlet*, fully agrees with a keen and eloquent critic in *Blackwood's Magazine* (more likely than not, THOMAS CAMPBELL) when he says: 'We ask not for a picture of the 'whole landscape of the soul, nor for a guide who shall point out all its 'wonders. But we are glad to listen to every one who has travelled 'through the kingdoms of Shakespeare. Something interesting there 'must be even in the humblest journal; and we turn with equal pleasure 'from the converse of those who have climbed over the magnificence

'of the highest mountains there, to the lowlier tales of less ambitious 'pilgrims, who have sat on the green and sunny knoll, beneath the 'whispering tree, and by the music of the gentle rivulet.'

Moreover, the present Editor freely acknowledges the great interest he has taken in witnessing the power of SHAKESPEARE's genius as shown in its stimulating effect upon minds of a high order. In the endeavour to solve the mystery of Hamlet, the human mind, not only in its clear radiance but in the sad twilight of its eclipse, has been subjected to the most searching analysis. This ideal character, Hamlet, has been assumed to be very nature, and if we fail to reach a solution of the problem it presents, the error lies in us and in our analysis; not in SHAKESPEARE. Such have been the revelations of the wisdom and genius of the First of Poets found in the works which attempt to ravel all this matter out, and from which extracts have been made in the second of these volumes, that the present Editor was not long in making up his mind to bear patiently, for the sake of these, the sea of troubles (sign-post criticisms) that he has been compelled to encounter in the prosecution of his work. To appreciate what is beautiful is one thing; to be informed of what it is that delights us is a different and an added pleasure. To vary the language of another: 'The worth of [Shakespeare] 'must rise as his grandeurs are comprehended, and our joy in 'his harmony and beauty will be heightened the more fully he is 'understood.

'"I grieve not that ripe knowledge takes away
'The charm that [Shakespeare] to my boyhood bore,
'For with the insight cometh day by day
'A greater bliss than wonder was before."'

The Editor has availed himself of the liberty to form his own text afforded him by the fact that the texts of all the ancient authoritative editions are virtually printed on the same page. He has followed no other. If his text appears to follow the *Cambridge Edition*, it is merely because that edition has been used to print from.

It has been his settled principle, as it was that of Dr JOHNSON: 'that the reading of the ancient books is probably true, and there-

'fore not to be disturbed for the sake of elegance, perspicuity, or 'mere improvement of the sense. For though much credit is not 'due to the fidelity, nor any to the judgement of the first publishers, 'yet they who had the copy before their eyes were more likely to 'read it right than we who read it only by imagination. . . . . My 'first labour is always to turn the old text on every side, and try if 'there be any interstice through which light can find its way. . . . . 'I have adopted the Roman sentiment, that it is more honourable 'to save a citizen than to kill an enemy, and have been more 'careful to protect than to attack.'

A list of editions collated in the *Textual Notes*, and an explanation of the abbreviations and symbols there employed will be found at the close of the Appendix.

In the Second Volume is given, first: a Reprint of the *Quarto of* 1603. This earliest Quarto differs from the rest so materially that a full or intelligible record of its various readings in the form of foot-notes is simply impossible. In a note on '*The Date and the Text*' will be found an account of the different theories respecting its origin.

Then follows *The Hystorie of Hamblet*, the story on which, perhaps, was founded either this tragedy or the lost original drama which SHAKESPEARE afterward changed to its present shape.

After this comes a translation of a curious old German tragedy called *Fratricide Punished, or Prince Hamlet of Denmark*. An account of it will be found in a short prefatory note.

Then come the *English Critics*, and a discussion of the one great insoluble mystery of Hamlet's sanity. Without for one moment wishing to assume the responsibility of umpire, the present Editor thinks it no more than right to call attention to one fact which it seems to him should be kept in view on entering upon this discussion—viz. where the testimony of experts is invoked, and their testimony is unanimous, the speculations and opinions of others, laymen and inexpert, cannot be expected to carry much weight. In courts of justice, every day, the testimony of experts is accepted in cases involving liberty or confinement, life or death, and we

cannot, it is submitted, be so inconsistent as wholly to rule out that testimony here. If, therefore, we listen to experts at all, we can hardly refuse our assent to their unanimous verdict. Despite all this, the present Editor's opinion, which, after what he has just said, he cannot, as a layman, expect to have any value, and which, in view of the magnitude of the discussion, he would be the last, as an Editor, to set forth at length, is that Hamlet is neither mad, nor pretends to be so. And in view of the fact that he has faithfully read and reported all the arguments on that side, the Editor begs the advocates of the theory of feigned insanity to allow him, out of reciprocal courtesy, to ask how they account for Hamlet's being able, in the flash of time between the vanishing of the Ghost and the coming of Horatio and Marcellus, to form, horror-struck as he was, a plan for the whole conduct of his future life?

Then follow Notes on *The Names and Characters*, on the *Duration of the Action*, on *Garrick's Version*, and on *Actors' Interpretations;* it is greatly to be regretted that in this last department our accounts of *how* great actors spoke are so meagre. As CIBBER says of BETTERTON: 'Pity it is that the momentary Beauties flowing from an 'harmonious Elocution cannot, like those of Poetry, be their own 'Record: That the animated Graces of the Player can live no 'longer than the instant Breath and Motion that presents them, 'or at best, can but faintly glimmer through the Memory or im-'perfect Attestation of a few surviving Spectators. Could how Bet-'terton spoke be as easily known as what he spoke, then might you 'see the Muse of Shakespeare in her Triumph, with all her Beau-'ties, rising into real Life, and charming the Beholder. But, since 'this is so far out of the reach of description, how shall I show 'you Betterton?'

Next comes the *German Criticism*.

With the rashness of ignorance, the present Editor, in laying out his plan for this edition, proposed to himself to preface it with an essay upon the remarkable literature which this great drama has created in Germany. His idea was to give the views of all the writings on *Hamlet* which have appeared down to the present time in that country,—of a l, that is, which he could procure. But, in the

work of preparation for such an essay, after going carefully through what, at a rough and moderate computation, amounts to some two thousand pages and upwards, he finds himself,—no surprising discovery,—quite unequal to the task. The sense of his incompetency is, however, greatly relieved by the one very clear conviction with which he emerged from the metaphysical atmosphere: the proposed essay, could it be written, would utterly defeat a purpose to be kept religiously in view in the preparation of this edition of *Hamlet*,—namely, compression. It would far exceed in bulk all the rest of the volumes. The Editor therefore must restrict himself to a simple statement of the principles by which he has been guided in the selection of extracts from the German critics.

First: All unfavourable criticism of fellow-critics is excluded as much as possible. Although our German friends are somewhat jealous of their well-deserved reputation as a nation of thinkers, they sometimes seem, individually, very much disposed to grudge one another a share in that distinction. The propriety of the exclusion observed is obvious. To confound GOETHE, SCHLEGEL, or TIECK is one thing, to elucidate SHAKESPEARE is another. It is curious to observe how much of Shakespearian criticism,—and this applies to English as well as German,—is devoted to hostile criticism of fellow-critics, living and dead. It is submitted that this it is, and not 'sign-post criticism' alone, which has tended to bring disrepute on this branch of literature. 'I know not,' says Dr JOHNSON, 'why 'our editors should with such implacable anger persecute their predecessors. *Οἱ νεκροὶ μὴ δάκνουσιν*, the dead, it is true, can make 'no resistance, they may be attacked with great security; but, since 'they can neither feel nor mend, the safety of mauling them seems 'greater than the pleasure; nor, perhaps, could it much misbecome 'us to remember, amidst our triumphs over the *nonsensical* and '*senseless*, that we likewise are men; that *debemur morti*, and, as 'Swift observed to Burnet, shall soon be among the dead ourselves.'

Second: The selection is confined as closely as possible to one point: the character of Hamlet. It has been hardly possible to observe this rule with absolute strictness. TIECK's theory in regard to Ophelia's relationship to Hamlet bears so intimately upon the cha-

racter of both, and has made so deep an impression upon the popular mind, as to demand its insertion here.

Lastly: Whatever has been found that is strikingly original, although not of necessity true, has been included among these extracts; such as the wonderful connection which KARPF imagines he has discovered between the 'courtier's kibe' and Thor's frozen toe, and FLATHE's opinions concerning the family of Polonius. Of course the reader will not suppose where no bracketed exclamation-marks appear, that all these criticisms or commentaries are adopted by the present Editor; and this remark the Editor wishes most emphatically to apply to all the comments and notes, English and German, throughout these volumes. He has an especial aversion to that cheap and easy way of expressing dissent, or, as it most commonly reads, contempt. He can recall but one instance of its use, and even there it would have been avoided could the structure of the sentence, condensed to save space, have left the paternity of the note unambiguous. Those who read or study these volumes may be safely trusted to discover for themselves the wisdom or the folly of the critics, and the Editor gladly forgoes the pleasure of displaying how much wiser he is than those whom he cites.

The endeavour, in all honesty, has been to select from every author the passages wherein he appears to most advantage, and wherein also he contributes his best thought to the elucidation of the great tragedy. At the same time, it must be confessed, there has been a little amusement had, now and then, in citing passages where our admirable friends stumble and fall in the interpretation of words, as when GERTH states that *slings* (in the 'slings and arrows of outrageous 'fortune') are the cables with which buoys are attached to sunken anchors or are placed to indicate hidden reefs or shoals.

Notwithstanding these trivial deductions, no one who has made any acquaintance with the labours of Shakespeare students in Germany can fail to be impressed by the excellence they show even in the department of verbal criticism. It is too late a week with SCHMIDT's *Lexicon* and a dozen *Shakespeare Yearbooks* on our shelves to cast any slurs on German Shakespeare criticism. Were such the intention, German criticism could well endure them with

equanimity. For the indefatigable labour, the keen analysis, the sympathetic and loving appreciation which characterise the treatment of SHAKESPEARE by German men of letters, command the warmest admiration. Their devotion to this tragedy in particular is impressive. Everywhere throughout the length and breadth of their land commentators on it arise; not only at the prominent centres of culture, but in towns and villages, whose names English-speaking people have perhaps never heard of, do these writers spring up. Even while the Editor is closing his labours, two more volumes on *Hamlet* have been added to the list. Although it would be a comfort to think that he had collected all, yet,—*Rusticus exspectat, &c.* Verily, given a printing-press on German soil (and the printing-press is indigenous there), and, lo! an essay on *Hamlet*. Let Germans themselves ridicule this devotion if they will. No man born to the inheritance of the language of SHAKESPEARE can regard it otherwise than with respectful admiration and pride, or fail to welcome the aid which it contributes to an enlightened appreciation of the great Poet. We all hold ourselves partakers of his glory, and such fine adoration of our household divinity we accept as a flattering tribute to ourselves.

And what a tribute is it to SHAKESPEARE'S genius! Here, at last, we may venture to set a limit to his imagination. Not even he could have imagined such a fame. No one of mortal mould (save Him 'whose blessed feet were nailed for our advantage to the bitter 'cross') ever trod this earth, commanding such absorbing interest as this Hamlet, this mere creation of a poet's brain. No syllable that he whispers, no word let fall by any one near him, but is caught and pondered as no words ever have been, except of Holy Writ. Upon no throne built by mortal hands has ever 'beat so fierce a light' as upon that airy fabric reared at Elsinore.

In SHAKESPEARE'S allusions to Wittenberg the Germans have found a direct intimation that *Hamlet* was written with especial reference to their own nation; and FREILIGRATH struck a keynote, which found an echo in all hearts, when he exclaimed: 'Germany 'is Hamlet.' LESSING, that most healthy and earnest of German scholars, 'the Englishman born in Germany', was the first, now

more than a hundred years ago, to announce to his countrymen the advent of SHAKESPEARE. His masterly criticisms of the Hamburg Theatre, written in the interest of the great English Poet, levelled Voltaire and the French school of taste, and opened the path ten years later for the extraordinary success that attended BROCKMANN's Hamlet. The enthusiasm which BROCKMANN inspired in this character was unprecedented in Germany, and can be paralleled only by Mr IRVING's recent success in London. Fine steel engravings appeared, representing different scenes of the tragedy; silver medals were struck in honour of the popular actor, and, what was before unheard of on the Berlin stage, he was called before the curtain after the play.

The enthusiasm for *Hamlet*, thus kindled, has not died out to this day. GOETHE's interpretation, everywhere as widely known as the play itself, quickened the popular admiration by apparently relieving the tragedy of its painful mystery; and although there are not wanting keen critics who dissent from GOETHE's interpretation of Hamlet's character, yet as a piece of criticism it filled Lord MACAULAY 'with wonder and despair,' and still underlies most of the theories, English and German, that have since appeared.

The last theory of Hamlet's character, which has arrested specia attention in Germany by the bold and animated way in which it has been set forth by its chiefest expounder, WERDER, was first proposed in strong terms by KLEIN. It sweeps aside every vestige of GOETHE's explanation, with all theories akin to it. It affirms Hamlet to be a man of action, never at a loss, never wavering, taking in at once the position of affairs, adjusting himself thereto with admirable sagacity, and instantly acting with consummate tact as occasions require. A theory so directly opposed to all accepted ideas of Hamlet claims a full exposition. It has been found impossible, in justice, to compress it into a narrower space than it occupies in the Appendix.

The Editor is well aware that he incurs some hazard in thus selecting extracts from the German essayists. If he has unwittingly committed any injustice, and omitted to notice theories for which their authors claim originality, he can only plead innocence of in-

tention, and the difficulty he has found in fathoming the precise meaning of metaphysical treatises, dive as deeply as he might into 'the depths of his consciousness.'

German actors and stage-managers have long felt a want unknown in English-speaking lands. There are probably not three theatres in Germany that use the same translation or adaptation of Shakespeare. To meet this want of uniformity, a selection of the dramas was issued by EDUARD and OTTO DEVRIENT, a name that will ensure everywhere a respectful attention to all suggestions thus endorsed,—suggestions, be it understood, never the crude conceits of the moment, but practically tested during many years of highly-famed practice on the stage. In their rendition of *Hamlet* by the Messrs DEVRIENT, it is a noteworthy fact that for scenic representation the First Quarto has been proved by them to be more effective than the Second Quarto or Folio, which is the basis of the ordinary acting copies. Over thirty years ago HUNTER in England and RAPP in Germany maintained the higher dramatic power of the First Quarto over the Second Quarto in the order of the scenes and in its general effectiveness. But it was reserved for the Messrs DEVRIENT to put these theories to the test with the best possible result, as they say, and as their fame warrants the belief.

The claim for Hamlet's youth, urged by the Messrs DEVRIENT, deserves attention. Hamlet as a youth of nineteen or twenty certainly possesses a charm which can hardly belong to the maturer age of thirty; besides, this idea of him reconciles many discrepancies which have set commentators at variance. It accords with his wish to return to Wittenberg; with the election of his uncle over him as king by the nobles; and it also lessens the age of the Queen and our disgust at the mutiny in a matron's bones. A discussion of this question will be found in the notes on V, i, 153. This puzzle about Hamlet's age arises, to a large extent, it is submitted, from our losing sight of SHAKESPEARE'S method of dealing with the dramatic element of time,—a method whereby in the most artful manner he conveys two opposite ideas of its flight: swiftness and slowness; by one series of allusions we receive the impression that the action of the drama is driving ahead in storm, while by

another series we are insensibly beguiled into the belief that it extends over days and months. Attention was called to this wondrous art of SHAKESPEARE's by both HALPIN and CHRISTOPHER NORTH, at about the same time; the former admirably analyzed, with reference to it, the *Merchant of Venice*, and the latter revealed its working in the case of *Macbeth* and *Othello*. If we turn to this present play of *Hamlet*, we see how throughout, wherever *time* comes in as an element, we are subject to SHAKESPEARE's glamour and gramarye. Horatio is introduced to us as one familiar with all the every-day occurrences in Denmark, the gossip of the court, the cause of the post haste and rummage in the land; in the next scene, on the very same day, Hamlet greets him with such surprise that we get the impression that he is fresh from Wittenberg; if we stop to think, we remember that he came to see the old king's funeral, and that took place nearly two months before, and in that time he might well have learned all the political news; but then he must have been about the court, and it is a little strange that Hamlet had not met him. As spectators of the play, we do not stop to think this out, but accept without question each impression that the poet intends to make on us. Again, Polonius, who assuredly knew the latest item of court gossip, seems as much surprised at Ophelia's account of Hamlet's strange behaviour as Ophelia herself; it was evidently a new thing to him, and yet when he goes directly to the King, the latter has been so long cognisant of Hamlet's 'transformation' that he had sent for Rosencrantz and Guildenstern to help him find out its cause; and Polonius, too, speaks of Hamlet's 'lunacy' as a fact well known and of long standing; and the very next day after this Hamlet has a second interview with Ophelia, when she asks him how he does 'this *many* a day,' and tells him that she has remembrances of his which she has longed *long* to re-deliver. Again, Hamlet tells Rosencrantz and Guildenstern that he has 'of late foregone all custom of exercises.' In the last scene Hamlet tells Horatio that he has been in 'continual practice of 'late.' These are not inconsistencies. They are not oversights on the part of SHAKESPEARE. They belong to the two series of

times, the one suggestive and illusory, and the other visible and explicitly indicated. HALPIN calls them the *protractive* series and the *accelerating* series. CHRISTOPHER NORTH calls them SHAKESPEARE'S 'two clocks.' As another instance of the way in which the *long time* is adroitly insinuated in this Play, note the passage, where Claudius describes to the Queen the events that have followed the death of Polonius: 'the people are muddied, thick, 'and unwholesome in their thoughts and whispers,' which of course was the work not of an hour nor of a day, but perhaps of weeks; it must have taken some time for this knowledge to have reached the king's ears; then Laertes has 'returned in secret 'from France, feeds on his wonder, keeps himself in clouds.' This, too, consumes time, and the very time which we feel, without stopping to compute it, is necessary for Laertes to gather the populace to his side and mature his plans for rebellion. From what we here learn, Laertes may have returned from France weeks before, and yet when he bursts into the King's presence and demands his father, the *short time* which is essential for keeping up the tension of the passion comes into play, and we get the impression that Laertes has just landed and has rushed in hot haste to the King's palace. And so vivid is this impression that Laertes is always held up by critics and commentators as an example to Hamlet in the speed with which he sweeps to avenge his father's death; whereas, as we see from this speech of Claudius, Laertes may have been almost as dilatory as Hamlet, and may have allowed 'buzzers' day after day 'to infect his ears,' or kept himself 'in clouds' for weeks. The *short time* is again thrust upon us by showing us Laertes ignorant of Ophelia's insanity. Apparently, Laertes has not even taken the time to go to his own home after landing from France. And these instances may be multiplied, doubtless, by any attentive reader of the tragedy. Indeed, is not the whole theory of Hamlet's procrastination to a large extent due to this 'legerdemain' of SHAKESPEARE'S in the matter of time? There are not wanting critics who, counting off the days on only one of 'SHAKESPEARE'S clocks,' conclude

the whole action within a week or ten days,—scant room for procrastination, where the killing of a king is the aim. As CHRISTOPHER NORTH says: 'Shakespeare, in his calmer constructions, 'shows in a score of ways, weeks, months; that is therefore the 'true time, or call it the historical time. Hurried himself, and 'hurrying you, on the torrent of passion, he forgets time; and a 'false show of time, to the utmost contracted, arises. . . . . If 'any wiseacre should ask, "How do we manage to stand the '"*known* together-proceeding of two times?" the wiseacre is an'swered, "We don't stand it,—for we know nothing about it. '"We are held in a confusion and a delusion about the time." 'We have effect of both,—distinct knowledge of neither. We 'have suggestions to our Understanding of extended time,—we 'have movements of our Will by precipitated time. . . . . If you 'ask me,—which judiciously you may,—what or how much did 'the Swan of Avon intend and know of all this astonishing leger'demain, when he sang thus astonishingly? Was he, the juggler, 'juggled by aërial spirits,—as Puck and Ariel? I put my finger to 'my lip, and nod to him to do the same. . . . . A good-natured Juggler has cheated your eyes. You ask him to show you how 'he did it. He does the trick slowly,—and you see. "Now, '"good Conjurer, *do it slowly and cheat us.*" "I can't. I '"cheat you by doing it quickly. To be cheated, you must *not* '"see what I do; but you must *think* that you see." When we 'inspect the Play in our closets, the Juggler does his trick slow'ly. We sit at the Play, and he does it quick.' Just as SHAKESPEARE has dealt with the time of the whole tragedy he has dealt with the age of Hamlet; in the earlier scenes he is in the very hey-day of primy nature, but the effect of the fearful experience which he undergoes is to quicken and stimulate mightily his powers of thought,—to ripen his intellect prematurely. Therefore at the close, as though to smoothe away any discrepancy between his mind and his years, or between the execution of his task and his years, a chance allusion by the Grave-digger is thrown out, which, if we are quick enough to catch, we can apply to Hamlet's age, and we have before us Hamlet in his full maturity.

In the selection of *French Criticisms* which follow the *German*, it may be thought strange that no reference is to be found to DUCIS's version of *Hamlet*,—that unlucky butt for English and German ridicule. No extracts would do it justice, and to insert the whole was impossible. But would it not be well, between our fits of laughter over it, to recall the year in which it first appeared? In 1769 the first German translation of *Hamlet* was only three years old, and LESSING almost single-handed was in the thick of his battle-royal with the French school of art, then supreme in Germany, and of which DUCIS's *Hamlet* is no unfair representative in the main features; seven years later, BROCKMANN, the idol of the German stage, played Hamlet at first in HEUFELD's version, in which Laertes is omitted and Hamlet is the prosperous successor of Claudius (afterwards, it is true, BROCKMANN acted SCHROEDER's version, which is nearer the original, although Hamlet survives the King's attempt to poison him, and the fencing-scene is omitted). And at that time, on the English stage, GARRICK and his 'showmen' were 'drawing about' Lear with NAHUM TATE's 'hook in the nostrils of the Leviathan.' It is to be apprehended that no German nor English tongue dare wag in rude noise at DUCIS, who, after all, did not assume to translate SHAKESPEARE, but merely adapt him. From the French point of view (and is it not unreasonable to demand that a Frenchman should have any other?) it is not difficult to regard DUCIS's version as a powerful drama; and we know that in the hands of TALMA its effect was signal.

There now remains the agreeable duty to record the names ot those from whom I have received aid.

At the very outset, however, it is with sorrow that I am reminded that Professor ALLEN, upon whom in years past I leaned so heavily, and to whom it was a pleasure to be indebted, has joined the group of

'Precious friends, hid in death's dateless night.'

Had he lived, many an error now lurking in these volumes would

have been detected and obliterated. I am reconciled to their presence, since they show how much I have been indebted to him in the past.

My cordial thanks are hereby extended to J. PAYNE COLLIER, esq., Mr ALBERT COHN, Professor CORSON, JOSEPH CROSBY, esq., Rev. F. G. FLEAY, Prof. Dr ELZE, F. J. FURNIVALL, esq., Dr HERING, Rev. H. N. HUDSON, Dr KELLOGG, Dr RAY, W. J. ROLFE, esq., WILLIAM LOWES RUSHTON, esq., S. TIMMINS, esq., RICHARD GRANT WHITE, esq., JUSTIN WINSOR, esq., and WILLIAM ALDIS WRIGHT, esq.

My especial acknowledgements are due to Dr C. M. INGLEBY for valuable suggestions prompted by his keen, critical taste and varied learning, and for stray notes and readings which might otherwise have escaped my notice; to A. I. FISH, esq., for the valuable contribution he has made to *Hamlet* literature in the *English Part* of the *Bibliography;* and to J. PARKER NORRIS, esq., for his selections in reference to *Actors' Interpretations*, and for numberless acts of thoughtful kindness; and to Mr L. F. THOMAS, the reader of the proofs, the excellent representative of a class to whom authors are under deep though often unacknowledged obligations.

There yet remain three: to my father, Rev. Dr FURNESS, I am indebted for all the translations from the German (except the *Bestrafte Brudermord*) in the Second Volume; the mere statement of this debt reveals my utter bankruptcy in adequate expressions of gratitude. More is his due than more than all can pay. Be it remembered, that I alone am responsible for the selection of the extracts.

To my sister, Mrs A. L. WISTER, for the fine translation of Freiligrath's *Deutschland ist Hamlet.*

And to Mrs FURNESS for the *Index* in the First Volume and the *Table of Contents* in the Second.

In conclusion, let me add that I do not flatter myself that this is an *enjoyable* edition of Shakespeare; I regard it rather as a necessary evil,—so evil that I should sometimes question the propriety of its existence were it not that I am encouraged by the words of Dr JOHNSON, for whose *Preface* to his edition of Shakespeare advancing years add only increasing admiration. 'Let

'him,' says Dr JOHNSON, 'that is yet unacquainted with the 'powers of Shakespeare, and who desires to feel the greatest 'pleasure that the drama can give, read every play, from the first 'scene to the last, with utter negligence of all his commentators. 'When his fancy is once on the wing, let it not stoop at cor-'rection or explanation. When his attention is strongly engaged, 'let it disdain alike to turn aside to the name of Theobald and 'of Pope. Let him read on through brightness and obscurity, 'through integrity and corruption; let him preserve his compre-'hension of the dialogue and his interest in the fable. And 'when the pleasures of novelty have ceased, let him attempt ex 'actness and read the commentators.' H. H. F.

MARCH, 1877.

HAMLET

DRAMATIS PERSONÆ[1]

CLAUDIUS, King of Denmark.
HAMLET, son to the late, and nephew to the present, King.
FORTINBRAS, Prince of Norway.
POLONIUS, Lord Chamberlain.
HORATIO, friend to Hamlet.
LAERTES, son to Polonius.
VOLTIMAND, CORNELIUS, ROSENCRANTZ,[2] GUILDENSTERN, OSRIC, A Gentleman, — Courtiers.
A Priest.
MARCELLUS, BERNARDO, — Officers
FRANCISCO, a soldier.
REYNALDO, servant to Polonius.
Players.
Two Clowns, grave-diggers.
A Captain.
English Ambassadors.

GERTRUDE, Queen of Denmark, and mother to Hamlet.
OPHELIA, daughter to Polonius.

Lords, Ladies, Officers, Soldiers, Sailors, Messengers, and other Attendants.

Ghost of Hamlet's Father.

SCENE: *Elsinore.*[3]

[1] DRAMATIS PERSONÆ] First given by Rowe.
[2] ROSENCRANTZ] Theob. ROSENERAUS. Rowe. ROSENCRAUS. Pope, Jen. ROSINCROSSE. Han.
[3] Elsinore] Mal. Elsinoor. Rowe +. Elsinour. Cap. Elsineur. Steev. Denmark. Glo +.

THE TRAGEDY OF

HAMLET

PRINCE OF DENMARK

ACT I

SCENE I. *Elsinore. A platform before the castle.*

FRANCISCO *at his post. Enter to him* BERNARDO.

Ber. Who's there?

ACT I] Actus Primus. Ff.

SCENE I.] Scoena Prima. F_2. Scæna Prima. F_3F_4. Scena Prima. F_3.

Elsinore.] Cap.

A platform......] Mal. An open Place before the Palace. Rowe, Pope. A Platform before the Palace. Theob. +. Platform of the Castle. Cap.

Francisco...] Dyce. Francisco upon... Cap. Enter Barnardo and Francifco, two Centinels. QqFf (Bernardo Q_4) Rowe +. Francisco on guard. Sta.

1—5. *Who's......He*] Two lines, the first ending *unfold* Cap. Steev. Var. Cald. Knt, Coll. White, El.

1. *Who's*] *Whofe* Qq.

Scene I] GILDON (*Remarks*, &c., 1709, p. 404): This scene, I have been assured, Sh. wrote in a Charnal House, in the midst of the Night. SEYMOUR (p. 138): This whole scene appears unnecessary to the design and conduct of the play, and might with advantage be omitted. The hand of Sh. is visible in it occasionally, but it is part of that undigested plan which is manifest throughout the play. [Seymour finds the same fault in *Macbeth* and *Lear*. ED.]

CAMBRIDGE EDITORS: In this play the Acts and Scenes are marked in the Ff only as far as II, ii, and not at all in the Qq.

1. **Who's there**] COLERIDGE (p. 148): That Shakespeare meant to put an effect in the actor's power in these very first words is evident from the impatience expressed by the startled Francisco in the line that follows. A brave man is never so peremptory as when he fears that he is afraid. TSCHISCHWITZ finds a 'psychological motive' in thus representing Bernardo as so forgetful of all military use and wont as to challenge Francisco who is on guard. Evidently Bernardo is afraid to meet the Ghost all alone, and it is because he feels so unmanned that his last words to Francisco are to bid Horatio and Marcellus make haste. [For other instances of irregularities in metre, which may be explained by the custom of placing ejaculations, appellations, &c. out of the regular verse, see ABBOTT, § 512. ED.]

Fran. Nay, answer me; stand, and unfold yourself. 2

Ber. Long live the king!

Fran. Bernardo?

Ber. He. 5

Fran. You come most carefully upon your hour.

Ber. 'Tis now struck twelve; get thee to bed, Francisco.

Fran. For this relief much thanks; 'tis bitter cold,
And I am sick at heart.

Ber. Have you had quiet guard?

Fran. Not a mouse stirring. 10

4. *Bernardo?*] *Barnardo?* $F_1F_2F_3$. *Barnardo.* QqF_4.
6. *carefully*] *chearfully* F_3F_4.
7. *now struck*] *new-struck.* Steev. conj. El. Heussi.
7. *struck*] *ſtrooke* Qq. *ſtrook* F_2, Cap.
twelve] *twelfe* Q_2Q_3.
7, 8, 23. *'Tis*] *Tis* F_2.
10. *guard?*] *guard.* F_4.

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2. **me**] JENNENS: This is the emphatic word. [HANMER printed it in italics. ED.] Francisco, as the sentinel on guard, has the right of insisting on the watch-word, which is given in Bernardo's answer.

3. **king**] MALONE supposed this sentence to have been the watch-word, but PYE (p. 308) believes that it corresponds to the former usage in France, where, to the common challenge *Qui vive?* the answer was *Vive le Roi*, like the modern answer, 'A friend.' And DELIUS points out that shortly afterwards to the same challenge Hor. and Mar. give a different response.

6. **upon your hour**] CLARENDON: An unusual phrase, meaning 'just as your hour is about to strike.' Compare *Rich. III*: III, ii, 5; IV, ii, 115; *Meas. for Meas.* IV, i, 17. As Fran. speaks the clock is heard striking midnight. [See ABBOTT, § 191; *Macb.* III, i, 16; V, iii, 7.]

7. **now**] DYCE: Is not the sense the same whether we read *new* or 'now'?

8. **much**] ABBOTT, § 51: *Much, more,* is frequently used as an ordinary adjective like the Scotch *mickle*, and the Early English *muchel*.

9. **heart**] HUNTER (ii, 212): As no particular reason appears for the melancholy of this insignificant personage, it is probable that the poet meant by this little artifice to prepare the minds of the spectators for a tragical story. Such a remark at the opening of a play disposed their minds, unconsciously perhaps to themselves, to the solemnity of thought and feeling which suited the awful scenes soon to be unfolded. STRACHEY (p. 24): The key-note of the tragedy is struck in the simple preludings of this common sentry's midnight guard, to sound afterwards in ever-spreading vibrations through the complicated though harmonious strains of Hamlet's own watch through a darker and colder night than the senses can feel.

10. **Not a mouse stirring**] COLERIDGE (p. 148): The attention to minute sounds,—naturally associated with the recollection of minute objects, and the more familiar and trifling, the more impressive from the unusualness of their producing any impression at all,—gives a philosophic pertinency to this image; but it has likewise its dramatic use and purpose. For its commonness in ordinary conversation tends to produce the sense of reality, and at once hides the poet, and yet approxi-

Ber. Well, good night. 11
If you do meet Horatio and Marcellus,
The rivals of my watch, bid them make haste.
Fran. I think I hear them.—Stand, ho! Who is there?

Enter HORATIO *and* MARCELLUS.

Hor. Friends to this ground.
Mar. And liegemen to the Dane. 15
Fran. Give you good night.
Mar. O, farewell, honest soldier:

11—13. As in Qq. Prose, Ff, Rowe.
14. *Stand, ho*] *Stand ho* Qq. *Stand* F_3.
ho] Om. Ff, Rowe, Pope, Knt, Sing. Ktly, Del.
Who is]. *who's* Ff, Rowe, Pope.
Enter...] Dyce, White, Sta. Glo. +, Mob. QqFf (after line 13), et cet.
15. *liegemen*] *Leige-men* F_1, *Leedgemen* Q_2Q_3. *Leegemen* Q_4Q_5.
16, 18. *Give you*] Om. Q'76.
16—18. *O, farewell...night*] Cap. Two lines, QqFf, Rowe+.
16. *soldier*] *fouldiers* Qq.

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mates the reader or spectator to that state in which the highest poetry will appear, and in its component parts, though not in the whole composition, really is the language of nature. If I should not speak it, I feel I should be thinking it;—the voice only is the poet's,—the words are my own.

13. **rivals**] WARBURTON: That is, *partners* [which is the word used here in Q_1.—WHITE.] RITSON: Thus, in Heywood's *Rape of Lucrece*, 1636: '*Tullia.* Aruns, associate him. *Aruns.* A rival with my brother in his honours.' And in *The Tragedy of Hoffman*, 1631 [II, iii, p. 29. Reprint 1852], 'And make thee rival in those governments.' See also *rivality* in *Ant. & Cleop.* III, v, 8. WARNER (*Var.* 1821): Read '—— Horatio, and Marcellus The *rival* of' &c. because Hor. is a gentleman of no profession, and there is but one person in each watch. CALDECOTT: See *corrival*, 1 *Hen. IV:* I, iii, 207, and IV, iv, 31. WEDGWOOD: Lat. *rivalis*, explained in different ways from *rivus*, a brook; by some from the struggles between herdsmen using the same watercourses; by others as signifying those who dwell on opposite sides of the stream. CLARENDON: This is the only passage of Sh. in which the word is employed in its earlier and rarer sense [as given by Warburton].

14. COLERIDGE (p. 148): Observe the gradual transition from the silence and the still recent habit of listening in Francisco's 'I think I hear them,'—to the more cheerful call out, which a good actor would observe, in the 'Stand ho! Who is there?'

16. **Give**] CALDECOTT: That is, May He, who has the power of giving, so dispense; or, I give you good night, like the Latin *dare salutem.* CLARENDON: The more probable ellipsis is 'God give you.' We do not find the complete phrase 'I give you good night,' but we have many examples of 'God give you good even. as *Rom. & Jul.* I, ii, 56, and *Love's Lab. Lost*, IV, ii, 84. The omission of 'I before such words as 'pray' is not a parallel case. [Compare 'the owl . . . Which gives the stern'st good-night,' *Macb.* II, ii, 3.—ED]

Who hath relieved you?

Fran. Bernardo hath my place. 17

Give you good night. [*Exit.*

Mar. Holla! Bernardo!

Ber. Say,—

What, is Horatio there?

Hor. A piece of him.

Ber. Welcome, Horatio; welcome, good Marcellus. 20

Mar. What, has this thing appear'd again to-night?

17. *Who hath*] *who has* Q'76.

hath my]. *ha's my* F_2F_3. *has my* F_3F_4, Rowe+, Coll. Dyce, El. White, Sta. Ktly, Glo. Mob.

18. [Exit.] Exit Fran. or Francifco. QqFf.

Bernardo!] *Bernardo,*—Theob. Warb.

Say,] *fay* Q_4Q_5. *Say.* Knt, Coll. Dyce i.

18, 19. *Say,...there?*] Cap. One line, QqFf.

21. Mar.] Hora. Qq, Cap. Steev. Rann, Var. Cald. Coll. Sing. Hud.

What, has] *What, ha's* Q_2Q. F_2F_3. *What ha's* Q_4Q_5.

to-night?] *to night?* Qq. *to night*. Ff (*to Night* F_4).

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19. **A piece**] WARBURTON: He says this as he gives his hand [to this effect Warburton inserted a stage-direction]. HEATH and STEEVENS: It is merely a humorous, cant expression. TSCHISCHWITZ: The philosophic Horatio conceives the personality of man, in its outward manifestation merely, as only a piece of himself. MOLTKE: It is not without significance that Sh. makes Horatio return a different answer to this question than did Bernardo. The latter by his reply of 'He' implies that he is present body and soul (for he and Marcellus have no longer any doubt; they have already seen the apparition with their own eyes); whereas Horatio by his answer implies that owing to his incredulity he is not wholly present, that he is not there with his body and soul, but that he had undertaken to share the watch with the corporeal part only of his entire individuality. MOBERLY: As we say, 'something like him.'

20. COLERIDGE (p. 149): The actor should be careful to distinguish the expectation and gladness of Bernardo's 'Welcome, Horatio!' from the mere courtesy of his 'Welcome, good Marcellus!"

21. Whether this should be spoken by Mar. or Hor. has occasioned discussion. CAPELL (i, 122) asks, 'Can it be imagined that the same person, who, but a line or two after, calls the apparition "this dreaded sight," should, in this line, call it "this thing"? The levity of the expression, and the question itself, are suited to the unbelieving but eager Hor.' COLLIER gives it to Hor., because Hor. had come purposely to inquire about the Ghost. TSCHISCHWITZ: Mar. is a firm believer in the Ghost, and the allusion to it as a 'thing' betokening contempt and doubt can come only from the skeptic, Hor. HUDSON: There is a temperate skepticism well befitting a scholar in this speech of Horatio's. On the other hand, ELZE advocates Mar. 'Horatio, being the invited guest, remains in the background, attentive and expectant, while Marcellus is more forward in his zeal to convince Horatio of the truth of his story.' WHITE: Horatio does not yet believe that the Ghost appeared at all.

21. **again**] COLERIDGE (p. 149): Even the word 'again' has its *credibilizing*

Ber. I have seen nothing.
Mar. Horatio says 'tis but our fantasy,
And will not let belief take hold of him
Touching this dreaded sight, twice seen of us; 25
Therefore I have entreated him along
With us to watch the minutes of this night,
That if again this apparition come,
He may approve our eyes and speak to it.
Hor. Tush, tush, 'twill not appear.
Ber. Sit down awhile; 30
And let us once again assail your ears,
That are so fortified against our story,
What we two nights have seen.

23. *our*] *a* Q_4Q_5.
fantasy] *fantasie* F_1Qq. *phantasie* $F_2F_3F_4$.
25. *sight*] *spright* Warb. conj.
26, 27. *along With us to*] Knt. *along, With us to* Qq, Cap. Steev. Var. *along With us, to* Ff, Rowe ii +, Cald. Coll. El. White. *along, With us, to* Rowe i.
27. *minutes*] *minuts* $Q_2Q_3Q_4$.
28. *apparition*] *apparision* Q_2Q_3.
30. *Tush, tush,*] Om. Q'76.
awhile] *a while* $Q_2Q_3Q_3F_2F_3F_4$. *a-while* F_1.
33. *two nights have*] Ff, Rowe, Johns. Steev. Var. Cald. Knt, Coll. Sing. Dyce, El. White, Sta. Ktly, Del. Huds *have two nights* Qq et cet.

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effect. From speaking of 'this thing' Mar. rises into 'This dreaded sight,' which immediately afterwards becomes 'this apparition,' and that, too, an intelligent spirit that is to be spoken to.

23. **fantasy**] CLARENDON: Both this word and 'fancy' are commonly used by Sh. in the sense of *imagination*. The former is, however, found in the modern sense of *whim, caprice* in *Oth*. III, iii, 299.

25. **dreaded**] FRANCKE: Conf. 1 *Hen. VI:* IV, v, 8, '*unavoided* danger.'

26. **along**] ABBOTT, § 30: Perhaps we ought (to the advantage of the rhythm) to place a comma after 'along.' [See III, iii, 4, where the verb of motion is omitted; as in 'Let's along,' which Abbott says is 'still a common Americanism;' it is probably local rather than common; I have never heard it.—ED.]

27. **minutes**] STEEVENS: See Ford, *The Fancies Chaste and Noble*, V, i: 'Ere the minutes of the night warn us to rest.'

29. **approve**] JOHNSON: Add a new testimony to that of our eyes. CALDECOTT: To approove or confirme. Ratum habere aliquid.—Baret's *Alvearie*. TSCHISCHWITZ: Exactly corresponding to the Ital. *approvare*.

31, 32. **assail, fortify**] ELZE: Appropriate in the mouth of a soldier.

33. **What . . . seen.**] HANMER gives this line to Mar.; and JENNENS follows him, thus explaining the change: Mar. begins eagerly to tell the story to Hor., who, having already heard his version, interrupts him by saying that he will now hear Bernardo's. CALDECOTT: Supply '*With*' or *By relating* before 'What.' KEIGHTLEY reads '*With* what.' CLARENDON: A comma is usually placed after 'story,' and the construction

Hor. Well, sit we down,
And let us hear Bernardo speak of this.
Ber. Last night of all, 35
When yond same star that's westward from the pole
Had made his course to illume that part of heaven
Where now it burns, Marcellus and myself,
The bell then beating one,—

Enter Ghost.

Mar. Peace, break thee off; look, where it comes again! 40

33. *sit we*] *let's* Q'76.
36. *When*] *Whon* F_2.
yond] *yon* F_3F_4.
36, 41. *that's*] *thats* QqF_2.
36. *westward*] *weaſtward* Q_2Q_3.
37. *to illume*] Steev. *t' illume* Q_2Q_3 Q_4Ff, Rowe+, Cap. Jen. Coll. Sing. El. White, Ktly, Dyce ii, Huds. *t' illumin* Q_5. *to enlighten* Q'76.
39. *beating*] *tolling* Coll. (MS).
39. *one,—*] *one—* Rowe. *one.* QqFf. [Castle-bell tolls one. Ingleby.
Enter Ghost.] Qq. Enter the Ghost after *off*, line 40, Ff, Rowe+. After line 40, Steev. Var. Cald. Knt, Coll. Sing. Dyce, White, Sta. Enter the Ghost armed. Coll. (MS).
40. Two lines, Ff, Rowe,+.
off] *of* $Q_2Q_3F_1$.

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is as if 'let us tell you' had been used instead of 'let us assail your ears.' It is an instance of what the Greek grammarians called *σχῆμα πρὸς τὸ σημαινόμενον*. But we may omit the comma, and take 'what . . . seen' as an epexegesis of 'story.' [See ABBOTT, § 252.]

33. **sit we**] ABBOTT, § 361, considers this so-called imperative in the first person plural as the subjunctive, *i. e.* 'suppose we sit down?' 'what if we sit down?' Compare 'Break we our watch up,' line 168 of this scene.

35. COLERIDGE: In the deep feeling which Ber. has of the solemn nature of what he is about to relate, he makes an effort to master his own imaginative terrors by an elevation of style,—itself a continuation of the effort,—by turning off from the apparition, as from something which would force him too deeply into himself, to the outward objects, the realities of nature, which had accompanied it. This passage seems to contradict the critical law that what is told makes a faint impression compared with what is beholden; for it does indeed convey to the mind more than the eye can see; whilst the interruption of the narrative at the very moment when we are most intensely listening for the sequel, and have our thoughts diverted from the dreaded sight in expectation of the desired, yet almost dreaded, tale,—this gives all the suddenness and surprise of the original appearance.

36. **star**] CLARKE: Nothing more natural than for a sentinel to watch the course of a particular star while on his lonely midnight watch; and what a radiance of poetry is shed on the passage by the casual allusion!

HUDSON: Of course the north star is meant, which appears to stand still while the other stars in its neighborhood seem to revolve around it.

37. **illume**] CLARENDON: Not used elsewhere by Sh.

39. **beating**] STAUNTON: 'Tolling' of Q_1 perhaps imparts additional solemnity to this impressive preparation for the appearance of the spectre.

Ber. In the same figure, like the king that's dead. 41
Mar. Thou art a scholar; speak to it, Horatio.
Ber. Looks it not like the king? mark it, Horatio.
Hor. Most like; it harrows me with fear and wonder.
Ber. It would be spoke to.
Mar. Question it, Horatio. 45
Hor. What art thou, that usurp'st this time of night,
Together with that fair and warlike form
In which the majesty of buried Denmark

41. *figure,*] *figure* Qq$F_2F_3F_4$.
43. Om. Q_4Q_5.
Looks it] *Lookes a* Q_2Q_3. *Looke it* F_2.
44. *harrows*] *horrowes* Qq. *harrowes* F_1F_2. *ſtartles* Q'76.
45. *to*] *too* F_1.
Question] *Speake to* Qq, Pope+, Cap. Jen. Steev. Var. Cal.
46. *usurp'st*] *uſurpeſt* Q'76.

41–44. COLERIDGE: Note the judgement displayed in having the two persons present, who, as having seen the Ghost before, are naturally eager in confirming their former opinions,—whilst the skeptic is silent, and, after having been twice addressed by his friends, answers with two hasty syllables,—'Most like,'—and a confession of horror. O heaven! words are wasted on those who feel, and to those who do not feel, the exquisite judgment of Sh. in this scene, what can be said? Hume himself could not but have had faith in this Ghost dramatically, let his anti-ghostism have been as strong as Samson against other ghosts less powerfully raised.

42. **scholar**] DOUCE: Exorcisms were performed in Latin, and therefore only by scholars. REED: Thus Toby in Beau. and Fl.'s *Night Walker* II, i,—'Let's call the butler up, for he speaks Latin, And that would daunt the devil.' In like manner the honest butler in Addison's *Drummer* recommends the steward to speak Latin to the ghost in that play. TSCHISCHWITZ: Evil spirits were not exorcised by the sign of the cross alone, but cried out to the exorciser the Latin hexameter *Signa te signa, temere me tangis et angis*, a verse which being a palindrome reveals its diabolic origin. MOLTKE: See *Much Ado* II, i, 264: 'I would to God some scholar would conjure her.'

44. **harrows**] STEEVENS: Compare Milton: 'Amazed I stood, harrow'd with grief and fear.'—*Comus*, 565. CALDECOTT: It is natural that the surprise and terror of the speaker should bear some proportion to the degree of his former confidence and incredulity. CLARKE: Horatio's previous levity makes his subsequent awe, and trembling, and paleness seem like the effects of our own awe-stricken imaginations. WEDGWOOD: *Harrow!* a cry of distress; Old French, *hare! harau! Crier haro sur*, to make hue and cry after. Bohem. *hr! hrr!* interjection of excitement (frementis), *hurrah!* Old High German, *haren*, to cry out. A harrowing sight is one which leads to the exclamation *harrow!*

45. **It would**] CLARENDON: There was, and is, a notion that a ghost cannot speak till it has been spoken to. [See *Macb.* I, v, 19; *Ham.* III, iii, 75; V, i, 77, or ABBOTT, § 329. ED.]

46. **usurp'st**] MOBERLY: Zeugma: the Ghost invades the night and assumes the form of the king.

Did sometimes march? by heaven I charge thee, speak!
Mar. It is offended.
Ber. See, it stalks away! 50
Hor. Stay! speak, speak! I charge thee, speak! [*Exit Ghost.*
Mar. 'Tis gone, and will not answer.
Ber. How now, Horatio! you tremble and look pale;
Is not this something more than fantasy?
What think you on't? 55
Hor. Before my God, I might not this believe
Without the sensible and true avouch
Of mine own eyes.
Mar. Is it not like the king?
Hor. As thou art to thyself;
Such was the very armour he had on 60
When he the ambitious Norway combated;
So frown'd he once, when, in an angry parle,

49. *march?*] Q'76. *march,* Q_2Q_3. *march:* Q_4Q_5Ff.
by heaven] Om. Q'76.
thee,] Rowe. *thee* QqFf, Pope.
50. *stalks*] *ſtaukes* Qq.
51. *speak, speak!*] *speak;* Pope+, Cap.
[Exit Ghost.] Exit the Ghost F_1F_2.

55. *you on't*] *you-ont* Q_2Q_3. *you of it* Q_4Q_5, Pope+, Steev. Var. Cal.
56. *Before....believe*] *I could not believe this* Q'76.
not] *nor* F_2.
57. *true*] *try'd* Warb.
60. *very*] Om. $F_2F_3F_4$
61. *he*] Om. Ff.
62. *frownd*] *fround* F_3.

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53. **Horatio**] CORSON: 'Horatio' should be uttered with an unequal upward wave, expressing the triumph of the speaker in the confirmation of his report.

55. **on't**] For instances of the use of 'on' in the sense of *about*, where we should use *of*, see ABBOTT, § 181. MOBERLY thinks that the preposition seems to be really 'on' here, not the *on* which is a mispronunciation of the word *of*. See also I, i, 89; IV, v, 194; *Macb.* I, iii, 84.

56. **might**] See ABBOTT, § 312, for other instances of 'might' used in the sense of 'was able' or 'could.'

57. **sensible**] For instances of adjectives, especially those ending in *ful, less, ble,* and *ive,* which have both an active and a passive meaning, see ABBOTT, § 3; WALKER (*Crit.* i, 179, 183). See also *Macb.* II, i, 36, and note.

57. **avouch**] See ABBOTT, § 451, for instances of substantives of similar formation. CLARENDON: This substantive does not occur elsewhere in Sh. See also 'cast,' I, i, 73; 'hatch,' 'disclose,' III, i, 166; 'remove,' IV, v, 77; 'supervise,' V, ii, 23. [Also 'repair, V, ii, 206.]

60. **armour**] Was this the very armour that he wore thirty years before, on the day Hamlet was born (see V, i, 135–140)? How old is Horatio?

62. **parle**] HEUSSI erroneously supposes that this word signifies a physical combat. CLARENDON (Note on *Rich. II:* I, i, 192): 'Parle' and *parley* are

He smote the sledded Polacks on the ice. 63
'Tis strange.

63. *smote*] *smot* $Q_2Q_3F_1F_2F_3$. *sledded*] *sleaded* Qq, Pope+, Jen. *Polacks*] Mal. *pollax* $Q_2Q_3Q_4$. *Pollax* $Q_5F_1F_2$. *Polax* F_3. *Poleaxe* F_4. *Pole-axe* Rowe. *Polack* Pope+, Cap. Jen. Steev. Sing. El.

64. *'Tis strange.*] *'Tis strange—* Rowe+. Om. Seymour.

identical, meaning 'conference,' with a view to a peaceful settlement of differences.

63. **sledded Polacks**] German commentators have found more difficulty in this phrase than the English. TIECK supposes (and so translates) that the king 'dashed his sliding Pole axe on the ice.' '*Sledded*,' he adds, 'according to a license frequent in Sh., stands for 'sledding,' which Tieck mistook for 'sliding.' The folly of this interpretation and its errors were exposed by DELIUS. But the spelling of the Qq *sleaded*, and the lack of a capital P in *pollax*, together with its Roman letters (proper names in the old copies being usually printed in Italics), still presented inexplicable difficulties. FRIESEN inclined to Tieck, believing it more 'conceivable that the king dashed down on the ice his *sleaded* battle-axe (whatever that might be) than that he struck an enemy or smote him to the ground, for in this case the king's visor would have been down, and Horatio could not have seen the frown on his face.' Wherefore, he concludes, there is greater likelihood of finding verbal obscurities in Sh.'s text than downright nonsense. ELZE and DELIUS follow the English commentators, and scout the idea of 'poleaxe.' The former follows Pope, on the ground that Polack is generally found in the singular, and refers to the Polish king, just as 'the Dane' is used in line 15 of this scene. TSCHISCHWITZ also follows Pope, because the plural *Polacks* would signify the whole Polish army, and it would be monstrous to suppose that the whole army could travel in sleighs; the 'sledded Polack' is therefore merely the Polish king, who, and who alone, had come to the conference on a sled. If the word 'Poleaxe' be adopted, insuperable difficulties attend the interpretation of 'sledded.' If it mean *sledged*, it refers to a battle-axe, to which a war-club (Old North German *sleggja*) has been added, and the words 'on the ice' are used instead of the more natural phrase *on the ground* to indicate that the parle took place on some frozen neutral river. LEO (*Notes and Queries*, November 19, 1864): 'I always regarded 'sleaded,' or, as the modern editors read, 'sledded,' as nonsense. What a ridiculous position it must have been to see a king, in full armour, smiting down a sledded man, *i. e.* a man sitting in a sledge! It would rather not have been a king-like action. And it was, of course, not a remarkable, not a memorable, fact, that in the cold Scandinavian country in winter-time, people were found sitting in a sledge; nobody would have wondered at it,—perhaps more at the contrary. When the king frowned in an angry parle he must have been provoked to it by an irritating behaviour of the adversary, and Horatio, remembering the fact, will also bear in mind the cause of it, and so, I suppose, he used an epithet which points out the provoking manner of the Polack; and, following as much as possible the form "sleaded," I should like to propose the word *sturdy*, or, as it would have been written in Shakespeare's time, *sturdie*.' MOLTKE believes that he has discovered the correct reading on æsthetic as well as philological grounds; Sh. wishes to portray to us the character of the deceased king, which must be full of

Mar. Thus twice before, and jump at this dead hour, 65
With martial stalk hath he gone by our watch.
Hor. In what particular thought to work I know not;

65. *jump*] *juſt* Ff+, Jen. Cald. Knt, Sing. Dyce i, Ktly, Del. ii.
jump at this dead] *at the ſame* Q'76.
dead] *ſame* $F_2F_3F_4$, Rowe. *dread* Anon.*
66. *stalk*] *ſtauke* Qq.
66. *hath he*] *he hath* Theob. Warb. Johns.
hath he gone by] *he passed through* Q_1, Sta.
67. *particular*] *perticular* $Q_2Q_3Q_4$.
thought to] *it* Coll. (MS).

grandeur and dignity. Such rage as Tieck's interpretation implies would be most unseemly; besides, by dashing down his poleaxe, he would disarm himself, which would be silly. The idea, therefore, conveyed by the word 'smite' must be personal to the king; it must be some gesture, not a blow delivered on an enemy. What, therefore, more natural than that he should strike his Poleaxe violently on the ice, just as any honest citizen is wont by way of emphasis to strike his fist on the table? "Sledded" is a sophistication of the printers, and the correct text is *his leaded pole-axe*, i. e. his poleaxe loaded with lead; or *his edged poleaxe*, i. e. sharpened; or, for aught to the contrary, *his sledged poleaxe*. This emendation of Moltke's CLARENDON pronounces an anticlimax; Sh. having mentioned 'Norway' in the first clause would certainly have told us with whom the 'angry parle' was held. Curiously enough, this emendation of Moltke's has been anticipated not by a German, but by an Englishman. In the *Athenæum*, 3d April, 1875, C. ELIOT BROWNE gives some notes on *Hamlet* by the Earl of Rochester, 1761, and on the present passage is the following: '*Sleaded* agrees with an axe, but not with a man; and signifies loaded with lead. . . . The king was then in an angry parle (which can't signify fighting), and because he could not have his will most furiously struck his loaded or heavy battle-axe into the ice.' JOHNSON: 'Polack' is the name of an inhabitant of Poland. *Polaque* is French. As in Davison's translation of Passeratius's *Epitaph on Henry III of France*, published by Camden: 'This little stone a great king's heart doth hold, Who ruled the fickle French and Polacks bold.' MALONE: The corrupted form in the Qq shows that Sh. wrote 'Polacks.' Since, as DYCE adds, the singular is afterwards spelled in this play 'Polacke,' 'Pollacke,' 'Poleak,' 'Pollock,' and 'Polake.' STEEVENS preferred the singular, because we cannot well suppose that in a parley the king belaboured many, as it is not likely that provocation was given by more than one, or that on such an occasion he would have condescended to strike a meaner person than a prince. BOSWELL: May not *Poleax* be put for the person who carried the pole-axe, a mark of rank,—as we should talk at the present day 'of *the gold stick in waiting*.' 'He sent a great and glorious duke, one of them that *held the golden pole-axe*, with his retinue,' &c.—Milton's *Brief Hist. of Moscovia*.

65. **jump**] MALONE: In the folio we sometimes find a familiar word substituted for the more ancient. STEEVENS: 'Jump' and *just* were synonymous in Sh.'s time. Jonson refers to *jump-names*, *i. e.* names that suit exactly. 'Your appointment was jumpe at three.'—Chapman's *May-Day*. HALLIWELL: *Jump* is rather more expressive, implying coincidence of time to the very second. [See V, ii, 362.]

67. **thought**] STEEVENS: What particular train of thinking to follow.

But, in the gross and scope of my opinion,
This bodes some strange eruption to our state.
Mar. Good now, sit down, and tell me, he that knows, 70
Why this same strict and most observant watch
So nightly toils the subject of the land,
And why such daily cast of brazen cannon,
And foreign mart for implements of war;
Why such impress of shipwrights, whose sore task 75

68. *gross and*] Om. Q'76.
my] *mine* Qq, Cap. Steev. Var. Cald. Coll. El. White, Sta. Huds.
69. *eruption*] *erruption* F_2.
70. *Good now,*] *Pray* Q'76.
72. *subject*] *subjects* Pope+.
73. *why*] *with* Qq.
cast] *coſt* Qq, Jen.
brazen] *brazon* $Q_2Q_3F_1F_2$.

70. **Good now**] JOHNSON (*Dict.*): In good time: *à la bonne heure*. A gentle exclamation of entreaty. COLERIDGE: How delightfully natural is the transition to the retrospective narrative! And observe, upon the Ghost's reappearance, how much Horatio's courage is increased by having translated the late individual spectator into general thought and past experience,—and the sympathy of Mar. and Ber. with his patriotic surmises in daring to strike at the Ghost; whilst in a moment, upon its vanishing, the former solemn awe-stricken feeling returns upon them: see lines 143, 144. ABBOTT, § 13: 'Gunnow' (good now) is still an appellative in Dorsetshire. CORSON: 'Good' is a vocative, and 'now' belongs to 'sit down.'

72. **toils**] CLARENDON: Causes to toil. Many verbs which we only use as intransitive were used in Shakespeare's time also as transitive; *e. g.* 'to fear,' 'to learn,' 'to cease,' 'to remember;' and some which we only use as transitive were used as intransitive also; *e. g.* 'to show,' 'to want,' 'to look.' [See *Macb.* II, iv, 4; ABBOTT, §290, for a list of transitive verbs formed from nouns and adjectives; thus 'pale,' I, v, 90.]

72. **subject**] JENNENS: A noun of multitude. CLARENDON: See I, ii, 33; *Meas. for Meas.* III, ii, 145. [*Lear*, IV, vi, 110.] Thus, too, 'the general,' *Ham.* II, ii, 416.

74. **mart**] CLARENDON: Market, marketing, purchasing. In *Tam. of Shrew*, II, i, 329, it means a mercantile expedition.

75. **impress**] WHALLEY: Judge Barrington (*Obs. on the more Ancient Statutes*, p. 300) infers from this passage that in the reign of Queen Elizabeth shipwrights as well as seamen were forced to serve. DOUCE (*Lear*, IV, vi, 87—Var. 1793) inconsequently denies Barrington's conclusion, by affirming that *press*-money was given to *soldiers* when they were retained in the king's service, and that it merely indicated that they were to hold themselves, at all times, in *readiness* to serve. The term is taken from the French 'prest,' *ready*, and is so written in Henry VII's Book of Household Expenses. The word is here used in its ordinary signification, as shown by the Concordance. LORD CAMPBELL (p. 103): Such confidence has there been in Shakespeare's accuracy, that this passage has been quoted both by text-writers and by judges on the bench as an authority upon the legality of the *press-gang*, and upon the debated question whether *shipwrights*, as well as *common seamen*, are liable to be pressed into the service of the royal navy. TSCHISCHWITZ, however, will not tolerate the idea of impressment, which he says is an injustice of wholly modern

Does not divide the Sunday from the week; 76
What might be toward, that this sweaty haste
Doth make the night joint-labourer with the day;
Who is't that can inform me?

Hor. That can I;
At least the whisper goes so. Our last king, 80
Whose image even but now appear'd to us,
Was, as you know, by Fortinbras of Norway,
Thereto prick'd on by a most emulate pride,
Dared to the combat; in which our valiant Hamlet—
For so this side of our known world esteem'd him— 85
Did slay this Fortinbras; who by a seal'd compact,
Well ratified by law and heraldry,

76. *Does*] *Do's* F_1F_2. *Dos't* F_3F_4.
78. *Doth make*] *Makes* Q'76.
joint-labourer] *ioint labour* Q_5.
81. *even but*] *but even* Warb. Johns.
appear'd] *appea'd* Q_4.
83. *emulate*] *emulant* Seymour.
84. *combat*] *fight* Pope+.
86. *a*] Om. Pope+.
87. *and*] *of* Warb. Han.
heraldry] *heraldy* Q_2Q_3.

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origin, and that the word must be *imprest* (Ital. *impresto*), equivalent to 'handsel,' and of common usage in England aforetime; and thus it stands in his text.

77. **toward**] DYCE. In a state of preparation, forthcoming, at hand. See V, ii, 352. [See *Rom. & Jul.* I, v, 120. Florio gives: '*Presagiare*: to perceiue a thing that is toward before it come.' ED.]

81. **but**] See ABBOTT, § 130, and *Macb.* V, viii, 40.

82. **Fortinbras**] LATHAM (*Athenæum*, 27 July, 1872) shows that this is a corrupt French form, equivalent to *Fierumbras* or *Fierabras*, which is a derivative from *ferri brachium*; by translating *brachium*, side, we have *Ironside*, or, in Icelandic, *Iarnsidha*, a name actually applied to one of the old Norse Sea-kings. All that the learned critic contends for is that such names are in some small sense historical, *i. e.* that they have their origin in distorted history, rather than in arbitrary fiction.

83. **emulate**] CLARENDON: Emulous. Not elsewhere in Sh.

84. **the**] ABBOTT, § 92: *i. e.* the combat that ends all dispute. Or see *Macb.* V, ii, 4.

86. CLARENDON pronounces this line an Alexandrine; but ABBOTT (§ 469) reduces it to a line of five feet by scanning 'this Fortinbras' as one foot. [See *Macb.* IV, ii, 72.]

86. **compact**] CLARENDON: Always, whether substantive or adjective, accented by Sh. on the last syllable, except in 1 *Hen. VI*: V, iv, 163. For lists of words with accents differing from present use, see ABBOTT, §§ 490, 492. ELZE refers to the compact made between Collere and Horvendile in *The Hystorie of Hamblet*, Appendix, Vol. II, p. 92.

87. **law and heraldry**] CAPELL (i, 122): The forms of both the common law and the law of arms having been duly observed. STEEVENS erroneously cites UPTON as giving this phrase as an instance of hendiadys, meaning the heraldic law, which it

Did forfeit, with his life, all those his lands
Which he stood seized of, to the conqueror;
Against the which a moiety competent 90
Was gaged by our king; which had return'd
To the inheritance of Fortinbras,
Had he been vanquisher; as, by the same covenant
And carriage of the article design'd,
His fell to Hamlet. Now, sir, young Fortinbras, 95
Of unimproved mettle hot and full,

88. *those*] *these* Qq.
89. *of*] *on* Ff, Rowe, White, Huds. *in* Coll. (MS).
90. *Against*] *Again* Jen.
91. *return'd*] *returne* Qq, Pope, Theob. Warb. Han. Cap. *remain'd* Coll. (MS).
93. *vanquisher;*] *vanquisher,* Ff. *vanquisht;* Q_6*.
the same] *that* Pope, Theob. Han. Johns.
covenant] *Cov'nant* Ff. *comart* Qq, Warb. Cap. Jen. *co-mart* Q_6*, Steev. Var. Coll. Sing. Ktly, Dyce ii. *compact* Q'76, Heath, Hunter.
94. *article design'd*] *article desseigne* Q_2Q_3. *articles deseigne* Q_4. *Articles designe* Q_5. *Article designe* F_2. *articles design'd* Pope +, Jen. *article then sign'd* Coll. (MS). *articles' design* White, Huds.
95. *sir*] Om. Pope +.
96. *unimproved*] *inapproved* Q_2, Sing. ii, Ktly. *unapproved* Anon.*

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may be possibly (though I doubt it; CLARENDON says it is 'a *kind of* hendiadys'), but the only example Upton gives from Sh. is from *Ant. & Cleop.* IV, ii, 44. MOBERLY: Law would be wanted to draw up accurately the contract, heraldry to give it a binding force in honour; as the court of chivalry 'has cognizance of contracts touching deeds of arms or of war out of the realm.'

89. **seized**] CLARENDON: Possessed of. Cotgrave: *Saisi:* seised, layed hold on, possessed of. [The customary legal term at the present day. ED.]

90. **moiety**] CLARENDON: Used generally for any portion. In 1 *Hen. IV:* III, i, 96, it means a third.

91. **return'd**] EARL OF ROCHESTER (1761, *Athenæum*, 3 April, 1875): These lands could have no *return*, that had never been turned or moved from the primitive owner. Read, *enur'd*.

93. **covenant**] MALONE, DYCE: *Co-mart* of the Qq is a *joint bargain*, a word of Shakespeare's coinage. A *mart* signifying a great fair or market; he would not have scrupled to have written *to mart*, in the sense of *to make a bargain*. STEEVENS: He has not scrupled so to write in *Cym.* I, vi, 151. WHITE: *Co-mart* is a singular phrase, which implies a trading purpose not well suited to a royal combat for a province. HEATH, HUNTER and BAILEY prefer *compact*. ABBOTT, § 494: One of these syllables is slurred; see 'funeral,' I, ii, 176.

94. **carriage**] JOHNSON: That is, the import of the article formed or drawn up between them. WHITE: In F, an *s* after 'article' seems manifestly omitted. The meaning is the carrying out of the design of the articles between the two kings.

96. **unimproved**] JOHNSON'S definition of this word as 'not regulated or guided by knowledge or experience' is denied by GIFFORD, who says that it means just the contrary. See note on *reprove* (in *Every Man in his Humour*, III, ii, p. 88), which

Hath in the skirts of Norway here and there 97
Shark'd up a list of lawless resolutes,
For food and diet, to some enterprise
That hath a stomach in't; which is no other— 100
As it doth well appear unto our state—
But to recover of us, by strong hand
And terms compulsative, those foresaid lands

98. *lawless*] *lawelesse* Q_2Q_3. *lawlesse* Q_4Q_5. *Landlesse* $F_1F_2F_3$. *Landless* F_4+, Steev. Cald. Var. Knt, Dyce i, Del. Mob.

100. *is*] Om. Q_4Q_5.

101. *As*] ***And*** Ff, Rowe, Pope, Cald. Knt.

103. *compulsative*] ***compulsatory*** Qq, Warb. Cap. Jen. Steev. Var. Sing. i, Glo.+, Mob.

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has the same sense as ***improve***. This last word NARES defines by 'to reprove or refute; as from ***improbo***, Latin.' SINGER (ed. 1) cites Florio: 'Improbare, to improoue, to impugn,' hence 'unimproved' means ***unimpeached, unquestioned***. In his ed. 2, Singer adopted Q_1 'as the idea excited by young Fortinbras is of one animated by courage at full heat, but at present ***untried***,—the ardour of inexperience.' STAUNTON apprehends that ***insatiable, ungovernable*** is meant, as in Chapman, *Iliad*, Book xi,—'the King still cride, Pursue, pursue, And all his ***unreproved*** hands did blood and dust embrue.' DYCE follows Gifford, and CLARENDON inclines to the definition of Singer (ed. 2), ***untutored***.

98. **Shark'd**] STEEVENS: Picked up without distinction, as the shark-fish collects his prey. NARES: Collected in a banditti-like manner. The verb ***to shark*** is nearly equivalent to the modern verb ***to swindle***.

98. **list**] HUNTER (ii, 214): *Sight* of Q_1, though now accounted a vulgarism, is here the better word.

98. **lawless**] TSCHISCHWITZ: The reading of the Ff is certainly the better; had 'lawless' been meant, the more usual word ***outlaws*** would have been used. No young noble warrior like Fortinbras would have made common cause with ***outlaws***, but with the ***landless*** the case was different; indeed, he himself belonged to that category.

98. **resolutes**] For inflected participles and adjectives, see ABBOTT, § 433; and *Macb.* I, ii, 60, 'Norways' king.'

99. **food and diet**] THEOBALD (Nichols, *Lit. Hist.* ii, 558): Is not 'food and diet' a mere tautology? Read, 'For food; and ***dieted*** to some,' &c., ***i. e.*** trained up. [This was not repeated in his edition. ED.] MOBERLY: For no pay but their keep. Being landless, they have nothing to lose, and the war would at the worst feed them.

100. **stomach**] JOHNSON: Constancy, resolution. DYCE: Stubborn resolution or courage. CALDECOTT: The redundancy of 'food and diet' may have been employed for the purpose of fixing in the mind the continuation of the metaphor in the use of the word 'stomach,' here put in an equivocal sense, importing both courage and appetite. The same play on the word is in *Two Gent.* I, ii, 68.

101. **state**] DELIUS: This does not in Sh. refer merely to geographical limits, but to the government.

102, 108. **But**] ABBOTT, § 127: In the sense of *except*, where we should **use *than***.

So by his father lost; and this, I take it,
Is the main motive of our preparations, 105
The source of this our watch, and the chief head
Of this post-haste and romage in the land.
Ber. I think it be no other but e'en so.
Well may it sort, that this portentous figure
Comes armed through our watch, so like the king 110
That was and is the question of these wars.
Hor. A mote it is to trouble the mind's eye.
In the most high and palmy state of Rome,

107. *romage*] *Romadge* Q₂. *Romeage* Q₃Q₄Q₅.
108—125. Ber. *I think...countrymen.*] Om. Ff.
108. *e'en so*] *enſo* Q₂Q₃. *euen ſo* Rowe+, Cap. Jen. Steev. Cald. Var. Knt.
112. *mote*] *moth* Q₂Q₃Q₄, Jen. Cald. Knt, Del.
113. *palmy*] *flouriſhing* Q'76, Rowe

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107. **romage**] WEDGWOOD (*s. v.* Rummage): Two words seem confounded. 1. *Rummage*, the proper stowing of merchandise in a ship; from Du. *ruim*, Fr. *rum*, the hold of a ship. Hence *to rummage*, to search among the things stowed in a given receptacle. 2. But in addition to the foregoing the word is sometimes used in the sense of racket, disturbance [as here in *Hamlet*]. In this sense it may be a parallel form with *rumpus*. CALDECOTT connects it with '*Romelynge*, privy mysterynge. Ruminacio, mussitacio.'—Prompt. Parv.

108-125. KNIGHT explains the omission of these lines in the Ff on the ground that Shakespeare probably suppressed this magnificent description of the omens which preceded the fall of 'the mightiest Julius' after he had written *Jul. Cæs.* HUNTER (ii, 214): I wonder that the commentators should have overlooked so obvious an origin of this passage as Lucan's description (*Pharsalia*, lib. i) of the prodigies which preceded the death of Cæsar. We have the tenantless graves, the sheeted dead seen on the streets, the stars with trains of fire, and the moon's eclipse. It is of little moment to ask if Lucan had been translated when Sh. wrote *Hamlet* The earliest published translation, I believe, is that by Sir Arthur Gorges, 1614.

108. **be**] ABBOTT, § 299: As a rule it will be found that *be* is used with some notion of doubt, question, thought, &c.; 1, in questions, as in III, ii, 100; V, i, 94; and 2, after verbs of thinking, as in the present case. Very significant is this difference in 'I *think* my wife *be* honest, and *think* she *is* not,' *Oth.* III, iii, 384.

109. **sort**] JOHNSON: The cause and effect are proportionate and suitable.

112. **mote**] MALONE (*King John*, IV, i, 92): The modern spelling of *moth*. Thus, '—— they are in the aire, like *atomi in sole*, mothes in the sonne.'—Preface to Lodge's *Incarnate Devils*, 1596. Also, '*Festucco*, a little sticke, a fease-strawe, a tooth-picke, a moth, a little beame.'—Florio, 1598.

113. **state**] WILSON (*Blackwood's Mag.*, Aug. 1849, p. 252): Write henceforth and for ever 'State' with a towering capital. . . . It is for the Republic and City what Realm or Kingdom is to us,—at once place and indwelling Power. 'State,'—properly Republic,—here specifically and pointedly means Reigning City. The Ghosts walked in the City,—not in the Republic. . . . Every hackneyer of this

A little ere the mightiest Julius fell,
The graves stood tenantless, and the sheeted dead 115
Did squeak and gibber in the Roman streets;
As stars with trains of fire and dews of blood,

115. *tenantless*] *tennatlisse* Q_2Q_3.
and] Om. Pope, Theob. Han. Warb.
116. *streets*:] Line marked as omitted Jen. Steev. Var. Sing. i, White, Ktly, Cam. Huds.
117—120. Transferred by Tsch. to follow *countryman*, line 125.
117, 118. *As stars with...Disasters in*] *Ay, stars with...Did darken d'en*, or *Ay, stars with...Did enter in*, or *Ay stars with...Dy'd darkening*. Leo (*N. & Qu.* 19 Nov. '64).
117. *As...blood*,] *Stars shon with Trains of Fire, Dews of Blood fell*, Rowe+, Cap. Om. Rann.
and dews] *shed dews* Harness.

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phrase,—State,—as every man alive hackneys it [by using it in the sense of *condition*], is a ninefold Murderer! He murders the Phrase; he murders the Speech; he murders Horatio; he murders the Ghost; he murders the Scene; he murders the Play; he murders Rome; he murders Shakespeare; and he murders Me.'

114. **mightiest**] ABBOTT, § 8: The superlative, like the Latin usage, sometimes signifies *very*, with little or no idea of excess.

116. JENNENS: Perhaps a line has been omitted here, by mistake, somewhat like the following: 'Tremendous prodigies in heav'n appear'd.' HUNTER (ii, 2, 15) suggests, 'In the heavens above strange portents did appear.'

117, 118. MALONE: When Sh. had told us that the 'graves stood tenantless,' &c., which are wonders confined to the earth, he naturally proceeded to say (in the line now lost) that yet other prodigies appeared in the sky; and the phenomena he exemplified by adding, 'As [*i. e.* for instance] stars with trains,' &c. I suspect that the words 'As stars' are a corruption, and that the lost words, as suggested by the passage in *Jul. Cæs.* II, ii, which describes the prodigies preceding his death, contained a description of '*fiery warriors fighting in the clouds*,' or of '*brands burning bright beneath the stars*.' What makes me believe that the corruption lies in 'As stars' is the disagreeable recurrence of 'stars' in the next line. Perhaps Sh. wrote: *Astres* with trains of fire—and dews of blood Disastrous dimm'd the sun! '*Astre*' is an old word for *star*; see *Diana*, a collection of poems, printed circa 1580. [See also Florio, '*Stella*: a starre, an aster, a planet.' ED.] KNIGHT rather favors Malone's emendation, and thinks that it gets rid of the difficulty. CALDECOTT finds no difficulty in conceiving the meaning of the passage as it stands, reading or understanding it thus: 'The graves opened, the dead were seen abroad [spectacles such] as,' &c. MITFORD (*Gent. Mag.*, Feb. 1845): This line has merely got out of its place; there is nothing wanting. Transpose it to follow line 121, and read, 'As stars with . . . . . . blood, *Are* harbingers preceding,' &c. A. E. B [RAE] (*N. & Qu.*, 24 Jan. 1852): It is only by the occurrence of such difficulties as the present, which, after remaining so long obscure, are at last only resolvable by presupposing in Sh. a depth of knowledge far exceeding that of his triflers, that his wonderful and almost mysterious attainments are beginning to be appreciated. In the present case he must not only have known that the fundamental meaning of *aster* is a spot of light, but he must also have taken into consideration the power of *dis* in producing an absolute reversal in the meaning of the word to which it may be prefixed. Thus, *service* is a benefit, *disservice* is an injury, while *unservice* (did

Disasters in the sun; and the moist star, 118

118. *in*] *veil'd* Rowe+. *dim'd* Cap. Mal. Harness.

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such a word exist) would be a negative mean between the two extremes. Similarly, if *aster* signify a spot of light, a name singularly appropriate to a comet, *disaster* must, by reversal, be a *spot of darkness*, and 'disasters in the sun' no other than what we should call spots upon his disk. Read, therefore, '*Asters* with trains of fire,' &c. SINGER (ed. 2): As it has been conjectured that a line has been here lost, perhaps we might read: '*And as the earth, so portents fill'd the sky, Asters*, with trains of fire,' &c. *Disaster* is used as a verb in *Ant. & Cleop.* II, vii, 18, and it has therefore been conjectured that we should read *Disastering* here. COLLIER thinks that these lines are probably irretrievably corrupt, but that there is no sufficient reason for supposing a line to have been lost, adding, 'We shrewdly suspect that the error lies merely in the word "Disasters," which was perhaps misprinted, because it was immediately below "As stars," and thus misled the eye of the old compositor. We do not imagine that Sh. used so affected and unpopular a word as *astres* or *asters*.' W. W. WILLIAMS proposes: 'Astres with trains of fire and dews of blood, Did overcast the sun,' &c. STAUNTON awards some plausibility to Malone's emendation, and considers *Astres* or *Asters* as an acceptable conjecture, but conceives, with Collier, that the cardinal error lies in 'Disasters,' which conceals some verb importing the obscuration of the sun; for example, 'Asters with trains of fire and dews of blood *Distempered* the sun,' or '*Discoloured* the sun.' DYCE pronounces the passage hopelessly mutilated, and in his 2d ed. terms Leo's alterations 'most wretched,' and also gives a MS. emendation by BOADEN, supplying the missing line thus: '*The heavens, too, spoke in silent prodigies;* As, stars,' &c. WHITE says that a preceding line, or even more than one, has been lost. CLARKE: Bearing in mind that Sh. uses 'as' many times with markedly elliptical force, and in passages of very peculiar construction, we do not feel so sure that the present one has suffered from omission. It may be that the sentence is to be understood, 'As there were stars of fire, &c., so there were disasters in the sun,' &c. FABIUS OXONIENSIS (*N. & Qu.*, 7 Jan. 1865): Read, 'As stars (*i. e.* while stars) . . . or, 'And stars . . . *Disastrous dimm'd* the sun.' DUANE (*N. & Qu.*, 3d S. viii, 30 Sept. '65): 'I am convinced Sh. wrote, 'Did usher in the sun.' This makes sense of the whole passage; it is metrical, and it produces a line in analogy with the line '*did* speak and gibbei The words *did usher* might be readily mistaken for 'Disasters,' and the compositor's eye may have caught the word 'stars' in the line above. KEIGHTLEY (*Expositor*): Perhaps for 'disasters' we might read *distempers*: 'distemperatures of the sun,'—1 *Hen. IV:* V, i. MASSEY (*The Secret Drama of Shakespeare's Sonnets*, ed. ii, 1872, Supplement, p. 46) inserts lines 121–125 between lines 116 and 117, and asserts that 'it must be admitted that we recover the perfect sense of the passage by this insertion.' There is no eclipse of either sun or moon mentioned in *Jul. Cæs.*, and its mention here, Massey infers, must point to some actual, recent instance. The Astronomer Royal, being applied to, replied by showing that there was an eclipse of the moon on 20 February, 1598, and one of the sun, almost total, on 6 March following. Hence Massey infers that this year is the date of the composition of *Hamlet*, and that in this passage Sh. pointed, by the eclipse of the moon, to the death or deposition of Queen Elizabeth, who had an attack of 'special sickness at the time.' Moreover, 'disasters in the sun,' Massey thinks, might have been 'sun-spots' which Sh.

Upon whose influence Neptune's empire stands,
Was sick almost to doomsday with eclipse: 120
And even the like precurse of fierce events,
As harbingers preceding still the fates
And prologue to the omen coming on,
Have heaven and earth together demonstrated

121. *fierce*] *fearce* Q_4. *feare* Q_2Q_3. *fear'd* Coll. conj.

123. *omen coming*] *omen'd Coming* Theob. Han. Johns.

'noted,' and so 'pluralized [*sic*] the phenomenon.' MOBERLY agrees with Malone in supplying the missing line from the corresponding passage in *Jul. Cæs.*, if a line be really lost. CLARENDON: Sh. had probably in his mind the passage in North's *Plutarch, Jul. Cæs.* p. 739 (ed. 1631): 'Certainly, destinie may easier be foreseene then auoided, considering the strange and wonderfull signes that were said to be seene before Cæsars death. For, touching the fires in the element, and spirits running vp and downe in the night, and also the solitary birds to be seene at noon daies sitting in the great market place, are not all these signes perhaps worth the noting, in such a wonderful chance as happened?' Plutarch also relates that a comet appeared after Cæsar's death for seven nights in succession, and then was seen no more, that the sun was darkened and the earth brought forth raw and unripe fruit.

118. **moist star**] MALONE: That is, the moon. See *Wint. Tale*, I, ii, 1. VOSS refers to Matthew, xxiv, 29. MOLTKE cites parallel references from *Mid. N. D.* II, i, 162; *Wint. Tale*, I, ii, 427; *Rich. III:* II, ii, 69; *Lear*, V, iii, 19; *Rom. & Jul.* I, iv, 62. TSCHISCHWITZ discusses the claims of various philosophers to the discovery of the dependence of the tides upon the moon.

121. **precurse**] CLARENDON: Only found here in Sh., though he uses 'precurrer' (*Phœn. & Tur.* 6), and 'precursor' (*Temp.* I, ii, 201). It includes everything that preceded and foreshadowed the fierce events that followed.

121. **fierce**] WARBURTON explains this as *terrible;* STEEVENS, as *conspicuous, glaring*, and cites in proof *Timon*, IV, ii, 30; *Hen. VIII:* I, i, 54; CALDECOTT, *bloody* and *terrible*, as elsewhere it means *extreme, excessive*, citing *King John*, V, vii, 13, and Jonson's *Sejanus*, V, x (p. 140, ed. Gifford), 'O most tame slavery, and fierce flattery.'

122. **harbingers**] See *Macb.* I, iv, 45.

122. **still**] Constantly, always. See II, ii, 42; *Rom. & Jul.* II, ii, 172, 174. V, iii, 106; *Macb.* V, vii, 16; and ABBOTT, § 69.

123. **omen**] THEOBALD: 'Prologue' and 'omen' are synonymous, whereas Sh. means that these phenomena are forerunners of the events presaged by them, and such sense the addition of a single letter gives. UPTON says that the 'omen' is the event itself, which happened in consequence of the omens, and cites Virgil, *Æn.* i, 349. HEATH expressed the same idea in the phraseology of a grammarian: 'Omen,' by metonymy of the antecedent for the consequent, is here put for the event predicted by the omen. FARMER appositely cited a distich from Heywood's *Life of Merlin:* 'Merlin, well vers'd in many a hidden spell, His countries omen did long since foretell.'

124. **demonstrated**] DELIUS: This word is accented on the first syllable also in *Hen. V:* IV, ii, 54.

Unto our climatures and countrymen. 125

Re-enter Ghost.

But soft, behold! lo, where it comes again!
I'll cross it, though it blast me.—Stay, illusion!
If thou hast any sound, or use of voice,
Speak to me;
If there be any good thing to be done, 130
That may to thee do ease and grace to me,
Speak to me;
If thou art privy to thy country's fate,
Which, happily, foreknowing may avoid,
O, speak! 135

125. *climatures*] *climature* Dyce conj. White, Dyce ii, Huds.
countrymen.] *contrimen.* Q_4. *countrymen*—— Jen.
Re-enter Ghost.] Cap. Enter Ghoſt. Qq, White. Enter Ghoſt againe. Ff.
127. [It ſpreads his armes. Qq, El. Om. Ff. He ſpreads his arms. Q'76. Spreading his Arms. Rowe+, Jen.
129, 130. *Speak ..done*] Pope. One line, QqFf.
131, 132. One line, Ff, Rowe.
134, 135. One line, Ff, Rowe, Sta.
134. *foreknowing*] *foreknowledge* Coll. (MS).
135. *speak!*] *speak!*—— Rowe+.

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125. **climatures**] CLARENDON: Possibly used for those who live under the same climate. Otherwise it would be better to read 'climature' with Dyce. The French *climature* appears to be a modern word in that language, for it is not found in Cotgrave, and Littré gives no early example of its use.

127. WHITE: The stage direction of the Qq may be a misprint for '*He* spreads,' &c., indicating Horatio's action in his attempt to stay the Ghost. 'His' might, of course, refer to the Ghost through 'it;' but there seems to be no occasion for the Ghost to make such a gesture.

127. **cross**] BLAKEWAY: Whoever crossed the spot on which a spectre was seen became subject to its malignant influence. Among the reasons for supposing the Earl of Derby (who died 1594) to have been bewitched is the following: 'On Friday there appeared a tall man who twice *crossed him* swiftly; and when the Earl came to the place where he saw this man, he first fell sick.'—Lodge's *Illustrations of British History*, vol. iii, p. 48.

129, 132, 135. See I, i, 1, and ABBOTT, § 512.

131. **ease**] TSCHISCHWITZ quotes SIMROCK (*Mythologie*, p. 488, ed. 2): 'A ghost can be not infrequently laid, especially when a living person accomplishes that for him which he, when alive, should have himself accomplished.'

134. **happily**] NARES and CLARENDON consider this as equivalent to *haply;* TSCHISCHWITZ and HUDSON, as equivalent to *luckily*. The latter says: 'Which *happy* or *fortunate foreknowledge* may avoid:' a participle and adverb used in the sense of a substantive and adjective. The structure of this solemn appeal is almost identical with that of a very different strain in *As You Like It*, II, iv, 33-42.

Or if thou hast uphoarded in thy life 136
Extorted treasure in the womb of earth,
For which, they say, you spirits oft walk in death,
[*The cock crows.*
Speak of it; stay, and speak!—Stop it, Marcellus.
Mar. Shall I strike at it with my partisan? 140
Hor. Do, if it will not stand.
Ber. 'Tis here!
Hor. 'Tis here!
Mar. 'Tis gone! [*Exit Ghost.*
We do it wrong, being so majestical,

138. *you*] *your* Qq.
[The cock crows.] Qq. Om. Ff. After line 137, Rowe+, Jen. After *of it;* line 139, Cap. After 132, Glo. Mob. After *speak!* line 139, Cam. Cla.
140. *at*] Om. Qq, Pope i, Jen. Tsch.
142. [Exit Ghost.] Om. Qq.

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136. **uphoarded**] STEEVENS: 'If any of them had bound the spirit of gold by any charmes *in caves*, or in iron fetters *under the ground*, they should, *for their own soules quiet* (*which questionlesse else would whine up and down*), if not for the good of their children, release it.'—Decker, *Knight's Conjuring*.

138. **they say**] CLARKE: There is great propriety in the use of these words in the mouth of Horatio, the scholar and the unbeliever in ghosts.

138. **spirits**] For the monosyllabic pronunciation of this word, see WALKER (*Crit.* i. 193, 205), quoted in *Macb.* IV, i, 127. Also ABBOTT, § 463; and I, i, 161.

139. **Cock crows**] DYCE (*Few Notes*, &c., p. 134): The cock used to crow when Garrick acted Hamlet, and, perhaps, also when that part was played by some of his successors; but now-a-days managers have done wisely in striking the *cock* from the list of the Dramatis Personæ. MITFORD (*Cursory Notes*, &c., p. 43): It is said in the life of one of the actors, I think of George Cooke, that on one occasion not fewer than *six cocks* were collected in order to summon the spirit to his diurnal residence, lest one cock, like one single *clock*, might not keep time exactly, when the matter was of importance.

139, 141. STEEVENS is unwilling to believe that the speeches 'Stop it, Marcellus,' and 'Do, if it will not stand,' are correctly given to Horatio, who, as a scholar, must have known the folly of attempting to commit any act of violence on a shadow; he therefore proposes to give them to Bernardo, whose first impulse, as an unlettered officer, would be to strike at what offends him. 'The next two speeches, "'Tis here!" "'Tis here!" should be allotted to Mar. and Ber., and the third, "'Tis gone!" to Hor. As the text now stands, Mar. proposes to strike the Ghost with his partisan, and yet, afterwards, is made to descant on the indecorum and impotence of such an attempt.

140. **partisan**] See *Rom. & Jul.* I, i, 66.

141, 142. **Do . . . gone!**] WALKER (*Crit.* iii, 261): To avoid the broken line: 'Tis gone!' which *here* seems to me irregular, arrange 'Do' as belonging to line 140, reading 'If *'t will* not . . . gone!' as one line.

To offer it the show of violence;
For it is, as the air, invulnerable, 145
And our vain blows malicious mockery.
Ber. It was about to speak, when the cock crew.
Hor. And then it started like a guilty thing
Upon a fearful summons. I have heard,
The cock, that is the trumpet to the morn, 150
Doth with his lofty and shrill-sounding throat
Awake the god of day, and at his warning,
Whether in sea or fire, in earth or air,
The extravagant and erring spirit hies

145. *For it is,*] *It is ever* Q'76. Rowe.
150. *morn*] *morne* Qq. *day* Ff, 154. *extravagant*] *extra-vagate* Grey.

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145. **invulnerable**] MALONE: See *Macb.* V, viii, 9, and *King John*, II, i, 252.

150. **cock**] FARMER: Bourne of Newcastle, in his *Antiquities of the Common People*, informs us: 'It is a received tradition among the vulgar, that at the time of cock-crowing the midnight spirits forsake these lower regions and go to their proper places. Hence it is that in country places, where the way of life requires more early labour, they always go chearfully to work at that time.' And he quotes some lines from the first hymn of Prudentius, *Ad Gallicinium*: 'Ferunt, vagantes dæmonas, Lætos tenebris noctium, Gallo canente exterritos Sparsim timere, et cedere. Hoc esse signum præscii Norunt repromissæ spei, Qua nos soporis liberi Speramus adventum Dei.' DOUCE quotes from another hymn, said to have been composed by Saint Ambrose, and formerly used in the Salisbury service: 'It contains the following lines, which so much resemble the speech of Hor. that one might almost suppose Sh. to have seen them: "Preco diei jam sonat, Noctis profundæ pervigil; Nocturna lux viantibus, A nocte noctem segregans. Hoc excitatus Lucifer Solvit polum caligine; Hoc omnis errorum chorus Viam nocendi deserit. Gallo canente spes redit," ' &c. STEEVENS: Philostratus, giving an account of the apparition of Achilles's shade to Apollonius Tyanæus, says that it vanished with a little glimmer as soon as the cock crowed.—*Vit. Apol.* iv, 16. COLERIDGE: No Addison could be more careful to be poetical in diction than Sh. in providing grounds and sources of its propriety. But how to elevate a thing almost mean by its familiarity, young poets may learn in this treatment of the cock-crow.

153. **sea**] JOHNSON: According to the pneumatology of that time, every element was inhabited by its peculiar order of spirits. The meaning therefore is, that all spirits *extravagant*, wandering out of their element, whether aërial spirits visiting earth, or earthly spirits ranging the air, return to their station, to their proper limits, in which they are confined. We might read:—'at his warning Th' extravagant and erring spirit hies To his confine, whether in sea, or air, Or earth, or fire. And of,' &c. But change is unnecessary.

154. **extravagant**] STEEVENS: Thus, '—they took me up for a 'stravagant.'—*Nobody and Somebody*, 1598. The same effect is given to 'Aurora's harbinger' in *Mid. N. D.* III, ii, 381. CLARENDON cites *Oth.* I, i, 137.

154. **erring**] STEEVENS: That is, *wandering*. Thus, Telemachus calls Ulysses

To his confine; and of the truth herein 155
This present object made probation.

Mar. It faded on the crowing of the cock.
Some say that ever 'gainst that season comes
Wherein our Saviour's birth is celebrated,
The bird of dawning singeth all night long; 160
And then, they say, no spirit dare stir abroad,
The nights are wholesome, then no planets strike,

157. *on*] *at* Q'76.
158. *say*] *ſayes* Ff.
160. *The*] *This* Qq, Cap. Jen. Steev. Var. Coll. Sing. Del. El. Ktly.
161. *then*] Om. $F_2F_3F_4$.
dare stir] Cald. *dare ſturre* $Q_2Q_3Q_4$. *dare ſtirre* Q_5. *dares ſtir* Q'76, Cap. Jen. Steev. Var. Coll. El. *dare walke* Q_1, Ktly. *can walke* Ff, Johns. Knt, Sing. Dyce i, White, Del. *dares walk* Rowe. *walks* Pope+.
161. *abroad*] *abraode* Q_2Q_3.

'My erring father.'—Chapman's *Odyssey*, lib. iv. 'Erring Grecians we, From Troy returning homewards.'—Ib. lib. ix. CLARENDON: In Wiclif's version of *Jude*, 13, the planets are called 'erringe sterris.'

155. **confine**] CLARENDON: The same accent occurs in *Temp.* IV, i, 121; *King John*, IV, ii, 246. Accent on first syllable in *Rich. II:* I, iii, 137.

156. **probation**] CLARENDON: Proof. Cotgrave gives, 'Probation: A probation, proofe.' Conf. *Oth.* III, iii, 365.

158. **'gainst**] ABBOTT, § 142: Used metaphorically to express time. See III, iv, 50: 'as against the doom,' *i. e.* as though expecting doomsday.

158. **season**] MOLTKE: This passage, in connection with Francisco's remark, ''Tis bitter cold,' I, i, 8, and then with, 'But two months dead,' I, ii, 138, and lastly with, 'Sleeping within my orchard,' I, v, 59, intimates to us in the clearest manner the time of year in which Sh. wishes us to conceive the opening of this tragedy—namely, in winter, but a little before Advent; for, two months previously, about September, the older Hamlet could have taken his after-dinner nap in the open air. CALDECOTT (in a note on 'the morn,' line 166) says, that the almost momentary appearance of the Ghost, and the short conversations preceding and subsequent to it, could not have filled up the long interval of a winter's night in Denmark, from twelve till morning. KNIGHT asks, How do we know it was a *winter's* night? Francisco, indeed, says ''tis bitter cold;' but even in the nights of *early summer* in the north of Europe, during the short interval between twilight and sunrise, 'the air bites shrewdly.' That this was the season intended by Sh. is indicated by Ophelia's flowers. Her pansies, her columbines, and her daisies belong not to winter, and her 'coronet of weeds' were the field flowers of the latter spring hung upon the willow in full foliage, 'That shows its hoar leaves in the glassy stream.' Knight might have added that the reference to 'the *dew* of yon high eastern hill' is also inappropriate to midwinter.

161. **dare stir**] WHITE: A much inferior reading to that of Ff.

162. **planets**] NARES: The planets were supposed to have the power of doing sudden mischief by their malignant aspect, which was conceived to strike objects. CLARENDON cites *Tit. And.* II, iv, 14, and *Cor.* II, ii, 117 We still have 'moon-

No fairy takes, nor witch hath power to charm,
So hallow'd and so gracious is the time.
Hor. So have I heard, and do in part believe it. 165
But look, the Morn, in russet mantle clad,
Walks o'er the dew of yon high eastern hill.
Break we our watch up; and by my advice,
Let us impart what we have seen to-night

163. *fairy*] *Faiery* F_1F_2.
takes] *talkes* F_1F_2. *talks* F_3F_4.
nor] *no* F_4, Rowe+, Cap.
164. *hallow'd*] *hollow'd* F_2.
the] *that* Qq, Jen. Coll. El. White, Moltke.
166, 167. Om. Coll. (MS).
167. *yon*] *yon'* Cap. *yond'* Coll. El. White.
eastern] *eaftward* Qq, Warb. Cap. Jen. El. Glo.+.
168. *advice*] *aduife* Qq.

struck.' [Thus Florio: *Assiderare:* to blast or strike with a planet, to be taken.—ED.]

163. **takes**] DYCE: To bewitch, to affect with malignant influence, to strike with disease. See *Merry Wives*, IV, iv, 32. CLARENDON: The adjective 'taking,' for *infectious*, occurs in *Lear*, II, iv, 160. And 'taking,' as a substantive in the sense of *infection*, is found in *Lear*, III, iv, 58.

164. **gracious**] CALDECOTT: Partaking of the nature of the epithet with which it is associated, with 'blessedness;' participating in a heavenly quality, of grace in its scriptural sense; not in the sense in which it is used in *King John*, III, iv, 81. Frequently, in Sh., it does not mean, as has been interpreted, graceful, elegant, winning, pleasing simply, but touched with something holy, instinct with goodness.

165. **in part believe**] CLARKE: This assent of Horatio's to so imaginative a creed is peculiarly appropriate, coming, as it does, immediately upon a supernatural appearance, when his mind is softened to impressions, and is prepared to admit the possibility of spiritual wonders. MOBERLY: A happy expression of the half-sceptical, half-complying spirit of Shakespeare's time, when witchcraft was believed, antipodes doubted.

166, 167. HUNTER (ii, 216): It must have been in emulation of these lines that Milton wrote, 'Now morn her rosy steps in th' eastern clime Advancing, sowed the earth with orient pearls.'—*Par. Lost*, v, 1. We have the same characteristics of morning in both. 'Russet,' *rosy;* 'eastern hill,' *eastern clime;* 'the dew,' *orient pearls*. STRACHEY (p. 27): We are brought out of the cold night into the warm sunshine, and we realize, in this lyrical movement, that harmony of our feelings which it was one of the objects of the Chorus to produce in the Greek Tragedy.

167. **eastern**] WARBURTON pronounced in favor of *eastward*. STEEVENS denied its superiority, and cited, '——Ulysses still An eye directed to the *eastern hill*.'—Chapman's *Odyssey*, lib. xiii. STAUNTON prefers 'eastern' as more in accordance with the poetical phraseology of the period. Thus Spenser charmingly ushers in the morn, '— cheareful Chaunticlere with his note shrill Had warned once, that Phœbus' fiery Car In haste was climbing up the *Eastern Hill*, Full envious that Night so long his room did fill.'

168. **Break we**] See I, i, 33.

Unto young Hamlet; for, upon my life, 170
This spirit, dumb to us, will speak to him.
Do you consent we shall acquaint him with it,
As needful in our loves, fitting our duty?
Mar. Let's do't, I pray; and I this morning know
Where we shall find him most conveniently. [*Exeunt.* 175

SCENE II. *A room of state in the Castle.*

Flourish. Enter the KING, QUEEN, HAMLET, POLONIUS, LAERTES, VOLTIMAND, CORNELIUS, Lords, *and* Attendants.

King. Though yet of Hamlet our dear brother's death

170. *young*] *yong* $Q_4F_1F_2$.
for, upon my life,] *perhaps* Q'76.
172, 173. Om. Coll. (MS).
172. *shall*] *do* Rowe ii.
173. *duty?*] *duty.* Qq (*duety.* Q_4).
174. *Let's*] *Let* F_1.
175. *conveniently.*] *convenient* Qq, Cap. Jen. Steev. Var. Dyce ii, Tsch.
A room...] Cap. substantially. The Palace. Rowe+.
Flourish.] Om. Ff.
Enter...] Mal. Enter Claudius, King of Denmarke, Gertrad the Queene, Counfaile: as Polonius, and his Sonne Laertes, Hamlet, Cum Alijs. Qq. Enter Claudius King of Denmarke, Gertrude the Queene, Hamlet, Polonius, Laertes, and his Sifter Ophelia, Lords Attendant. Ff (Attendants F_2F_3, Lords, Attendants F_4).
1. King.] Claud. Qq.

170. **Hamlet**] COLERIDGE (p. 151): Note the unobtrusive and yet fully adequate mode of introducing the main character, 'young Hamlet,' upon whom is transferred all the interest excited for the acts and concerns of the king his father.

171. **dumb**] TSCHISCHWITZ quotes from SIMROCK (p. 488) that only those persons have any influence over spirits, who are themselves guileless, such as Priests, young scholars, &c. This essential qualification Horatio attributes to Hamlet.

173. **loves**] CLARENDON (Note on *Rich. II:* IV, i, 315): The plural is frequently used by Sh. and writers of the 16th and 17th centuries when designating an attribute common to many, in cases where it would now be considered a solecism. Thus 'sights,' *Lear,* IV, vi, 35; *Rich. III:* IV, i, 25; *Timon,* I, i, 255; *Pericles,* I, i, 74, so 'loves,' 'consents,' *Two Gent.* I, iii, 48, 49; 'wills' in *Hen. VIII:* III, i, 68; see also *Ham.* I, ii, 14, 250, 253; II, ii, 14; IV, vii, 30; *Macb.* III, i, 121.

173. **duty**] HUDSON: These last three speeches are admirably conceived. The speakers are in a highly kindled state; when the Ghost vanishes, their terror presently subsides into an inspiration of the finest quality, and their intense excitement, as it passes off, blazes up in a subdued and pious rapture of poetry.

Scene II.] COLERIDGE: The audience are now relieved by a change of scene to the royal court, in order that Ham. may not have to take up the leavings of exhaustion. In the king's speech, observe the set and pedantically antithetic form of the sentences when touching that which galled the heels of conscience,—the strain of undignified rhetoric,—and yet in what follows concerning the public weal, a certain appropriate majesty. Indeed was he not a royal brother?

The memory be green, and that it us befitted 2
To bear our hearts in grief and our whole kingdom
To be contracted in one brow of woe,
Yet so far hath discretion fought with nature 5
That we with wisest sorrow think on him,
Together with remembrance of ourselves.
Therefore our sometime sister, now our queen,
The imperial jointress of this warlike state,
Have we, as 'twere with a defeated joy,— 10
With one auspicious and one dropping eye,
With mirth in funeral and with dirge in marriage,

2. *us befitted*] *fitted* Pope, Theob. Han. Warb.
3. *bear*] *bathe* Coll. (MS) El.
6. *wisest*] *wiser* Seymour.
8. *sometime*] *fometimes* Ff, Rowe.
9. *of*] *to* Qq, Glo.
11, 12, 13. Om. Coll. (MS).
11. *one...one*] *an...a* Qq, Glo.+, Hal.
12. *dirge*] *dirdge* Q_2Q_3.

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2. **that**] TSCHISCHWITZ: The simpler form 'that' was used instead of the fuller form 'though that,' just as in French after *quoique* subordinate clauses are introduced by *que*. [See also ABBOTT, § 284.]

2. **befitted**] STEEVENS: Perhaps Sh. elliptically wrote 'and us befitted,' *i. e.* 'and *that it* befitted us.' SEYMOUR (ii, 141): Read, 'The memory's green; and it befitted us.' The greenness of the memory is not hypothetic, but real, and the proper mood of the verb could not be mistaken, if, for 'though,' we substitute *as*.

4. **woe**] CLARENDON: Mourning brow. See *Love's Lab. Lost*, V, ii, 754; 'the mourning brow of progeny.' For similar phrases, see IV, vi, 19; *Lear*, I, iv, 306, 'brow of youth' = youthful brow; *Mer. of Ven.* II, viii, 42, 'mind of love' = loving mind; and 1 *Hen. IV*: IV, iii, 83, 'brow of justice.'

10. **defeated**] CLARENDON: Disfigured, marred. See *Oth.* I, iii, 346.

11. **auspicious . . . dropping**] STEEVENS: See the same thought in *Wint. Tale*, V, ii, 80. It is only the ancient proverbial phrase, 'To cry with one eye and laugh with the other.' MALONE says that *dropping* may mean *depressed* or *cast down*; there could be little hesitation in rejecting this interpretation had not WHITE so far adopted it as to substitute in the text *drooping* in place of 'dropping,' 'considering,' he says, 'the sense required, the distinction made between "drop" and "droop" in Shakespeare's day as in our own, and remembering how common an error is the reduplication of the wrong letter in both type-setting and chirography.' FRANCKE refers to the Homeric phrase, δακρυόεν γελάσασα, *Iliad*, vi, 484, and to *Odyssey*, xix, 471, and Sophocles, *Electra*, 1920.

12. **mirth . . . dirge**] MOBERLY: The studied antitheses repeated over and over in this speech give it a very artificial appearance. The king's politic and parliamentary reasons for marrying the queen remind us of the similar motives which an eminent writer supposes to have influenced Henry VIII in his prompt remarriages.

13. **dole**] SANDYS (*Sh. Illust. by the Dialect of Cornwall*, Sh. Soc. Papers, vol. iii, p. 25): A person in grief is said in Cornwall to be *bedoled*

In equal scale weighing delight and dole,— 13
Taken to wife; nor have we herein barr'd
Your better wisdoms, which have freely gone 15
With this affair along. For all, our thanks.
Now follows, that you know, young Fortinbras,
Holding a weak supposal of our worth,
Or thinking by our late dear brother's death
Our state to be disjoint and out of frame, 20
Colleagued with this dream of his advantage,
He hath not fail'd to pester us with message,
Importing the surrender of those lands
Lost by his father, with all bonds of law,

16. *along. For...thanks*] Johns. *along: (for...thanks.)* Pope, Theob. Warb. Cap. Jen. Coll. *along (for all our thankes)* Qq. *along, for all our thankes.* Ff, Rowe

17. *follows,...know,*] Theob. *followes...knowe* Qq. *followes,...know* Ff, Rowe, Pope.

21. *Colleagued*] *Coleagued* Q_2Q_3. *Colegued* Q_4. *Collegued* Q_5. *Co-leagued* Cap.

21. *this*] *the* Ff, Knt, Coll. Dyce, Sta. White, Ktly, Del.

his] *this* Coll. (MS).

24. *with*] *by* Pope+.

bonds] *bands* Qq, Pope+, Cap. Jen. Steev. Cald. Var. Coll. El. White, Huds.

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14. **to wife;**] See *Macb.* IV, iii, 10.

14. **barr'd**] CALDECOTT: Excluded, acted without the concurrence of. CLARENDON cites *Cymb.* I, i, 82, where it means 'thwarted.'

17. **that you know,**] WALKER (*Crit.* iii, 261): Sh. can never have written anything so harsh and obscure as this. Point, 'Now follows that you know: young Fortinbras,' &c. If, indeed, this correction has not been made already, as I think it has. [THEOBALD made it (*Sh. Rest.* p. 5), using a comma instead of a colon.]

20. **disjoint**] For other instances of the omission, in participles, of *ed* after *d* or *t*, see WALKER (*Crit.* ii, 324) and ABBOTT, § 342, also 'deject,' III, i, 155; 'bloat, III, iv, 182; 'hoist,' III, iv, 207; 'distract,' IV, v, 2; also *Macb.* III, vi, 38.

21. **Colleagued**] From the definition of the word 'Collogue, *blanditiis tentare*,' given by Skinner, THEOBALD suggested *collogue*, that is, 'he being *flattered, imposed on, cajol'd* by the dream of his Advantage;' he, however, did not adopt it in his text, but HANMER did. See ABBOTT, p. 16, 'Colleagued' for *Co-leagued*.

21. **dream**] WARBURTON: He goes to war so unprepared that he has no allies but a dream, with which he is confederated. CLARENDON: With this imaginary superiority for his only ally.

22. **pester**] See *Macb.* V, ii, 23. WALKER (*Crit.* ii. 351): *To pester* a place or person, for *to crowd, to throng* them; *to be in a person's way.*

22. **message**] See *Macb.* II, iv, 14; V, i, 22. WALKER (*Vers.* 253): Surely 'message' in the singular is not grammar. [Walker would print *message';* the apostrophe indicating the plural.] See also ABBOTT, § 471.

23. **Importing**] ABBOTT, p. 16: Used for *importuning*.

To our most valiant brother. So much for him. 25
Now for ourself, and for this time of meeting;
Thus much the business is; we have here writ
To Norway, uncle of young Fortinbras,—
Who, impotent and bed-rid, scarcely hears
Of this his nephew's purpose,—to suppress 30
His further gait herein; in that the levies,
The lists and full proportions, are all made
Out of his subject; and we here dispatch
You, good Cornelius, and you, Voltimand,
For bearers of this greeting to old Norway, 35
Giving to you no further personal power
To business with the king more than the scope

25. [Enter Voltemand and Cornelius. Ff. (Voltimand $F_2F_3F_4$). Om. Qq.
26. *meeting;*] *meeting*, Qq. *meeting* $F_2F_3F_4$. *meeting*. Cap. Steev. Var. Knt, Coll. White.
29. *bed-rid*] *bedred* Qq.
31. *gait*] Cap. *gate* QqFf, Rowe+, Jen.
herein; in] Theob. *heerein, in* $Q_2Q_3Q_4$. *herein, in* Q_5, Coll. El. White. *herein. In* Ff.
the] *he* F_3F_4.
33. *subject*] *ſubjects* Q'76, Rowe+, Jen. El. Quincy (MS).
33. *here*] *now* Q'76.
34. *Voltimand*] *Valtemand* Qq. *Voltemand* F_1.
35. *For bearers*] *For bearing* Ff, Rowe, Knt.
For bearers of this greeting] *Ambaſſadors* Q'76.
36, 37. *Giving to you...To business*] *Who have...Of treaty* Q'76. *Giving to you...Of treaty* Rowe, Pope, Han.
more than] *than does* Seymour.

29. **bed-rid**] CLARENDON: Earle gives the following doubtful, but ingenious, etymology of this word: 'The Saxons called a sorcerer "dry:"... out of this word a verb was made, "be-drian," to bewitch or fascinate.... The participle of this verb, "be-drida," a disordered man, has, by a false light of cross analogy, generated the modern "bed-ridden," a half-sister of "hag-ridden."' (*Philology of the English Tongue*, p. 22.) The etymology commonly given explains it of one who is carried or rides on a bed. 'Bed-rid' occurs in *Wint. Tale*, IV, iv, 412. MOBERLY: If Earle's derivation be rejected, and the connection with ride still assumed, we must suppose that from the idea of a 'ridden' or trained horse comes the more general one of 'accustomed to,' and thence 'perpetually on,' the bed. Compare the way in which ἕδος is used in Homer and Herodotus simply to mean 'a place' (τὰ Σκυθέων ἕδεα).

31. **gait**] NARES: Here used metaphorically, for proceeding in a business.

32. **proportions**] ELZE: Contingents, as in *Hen. V*: I, ii, 137 and 304.

33. **subject**] See I, i, 72. That this is used absolutely, see *Lear*, IV, vi, 107, 'see how the subject quakes.'

35. **For**] THEOBALD (*Sh. Rest.* p. 7) shrewdly conjectured '*our* bearers;' it accords with the regal style, and the same misprint of 'for' for *our* occurs in Ff in I, v, 156 'we'll shift *for* ground'

Of these dilated articles allow.
Farewell, and let your haste commend your duty.

Cor.
Vol. } In that and all things will we show our duty. 40

King. We doubt it nothing; heartily farewell.—
[*Exeunt Voltimand and Cornelius.*

38. *Of*] *Which* Pope, Theob. Han. Warb.
dilated] *delated* Qq, Glo.+. *related* Q_8, Sing. i.
allow.] *allows.* Johns. Jen. White, Ktly. *allow.* [Give them. Coll. (MS).

40. Cor. Vol.] Volt. Ff, Rowe+, Jen.
41. *it nothing*] *in nothing* F_4, Rowe, Pope i.
[Exeunt...] Exit... $F_2F_3F_4$. Om. Qq.

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38. **dilated**] CALDECOTT: The tenor of these articles set out at large. CLARENDON: According to Minsheu, 'delate' is only another form of 'dilate,' meaning 'to speak at large.' Compare 'defused' and 'diffused.' Bacon uses 'delate' in the sense of 'carry,' 'convey.'

38. **allow.**] MALONE says Sh. should have written *allows*, and that many writers fall into this error, when a plural noun immediately precedes the verb. STEEVENS asserts that all such defects in Sh. were merely the errors of illiterate transcribers or printers. CALDECOTT boldly maintains that Sh. was fully justified, in cases like the present, by the usage of the best scholars and writers of the time, and gives instances from Queen Elizabeth's *Seneca*, and King James's *Reylis and Cautelis of Scottis Poesie*, from Puttenham's *Arte of English Poesie*, and Daniel's *Apologie for Ryme;* and, further, that this usage was proper because the ear abhors the cacophony of an accumulation of *ss*, more especially in poetry, whose province is to please the ear, not offend it. KNIGHT says that the use of the plural verb with the nominative singular, a plural genitive intervening, can scarcely be detected as an error. 'The truth is, that it is only within the last half century that the construction of our language has attained that uniform precision which is now required. . . . It is remarkable that the very commentators, who were always ready to fix the charge of ignorance of the rudiments of grammar upon Sh., have admitted the following passage in a note to 2 *Hen. IV* by that elegant modern scholar, T. Warton: "Beaumont and Fletcher's play contains many *satirical strokes* against Heywood's comedy, *the force* of which *are* entirely lost to those who have not seen that comedy."' ELZE ingeniously suggests that 'allow' may be in the subjunctive, and TSCHISCHWITZ roundly asserts that it is, 'because it is preceded by the idea of comparison implied by "than," which in Old English and Anglo-Saxon usually governed the subjunctive.' ABBOTT gives this as an instance of confusion of agreement by proximity (§ 412). For many instances (which DYCE with truth says might be multiplied without end) of apparent lack of agreement between the nominative and the verb, see ABBOTT, § 332 *et seq.; Macb.* II, i, 61, and *Ham.* III, ii, 194; III, iii, 14.

39. **duty**] WALKER (*Crit.* i, 277): Perhaps *service;* at any rate 'duty' is wrong.

41. **nothing**] TSCHISCHWITZ: Here used adverbially and like *something*, in

And now, Laertes, what's the news with you? 42
You told us of some suit; what is't, Laertes?
You cannot speak of reason to the Dane,
And lose your voice; what wouldst thou beg, Laertes, 45
That shall not be my offer, not thy asking?
The head is not more native to the heart,
The hand more instrumental to the mouth,
Than is the throne of Denmark to thy father.
What wouldst thou have, Laertes?

Laer. Dread my lord, 50
Your leave and favour to return to France,
From whence though willingly I came to Denmark,

42. *And*] Om. Q'76.
45. *lose*] *loose* $F_1F_2F_3$.
47. *native*] *motive* Bubier conj.*
49. *is...to*] *to...is* Warb. Han. Johns. Cap.
50. *Dread my*] *My dread* Qq, Pope+, Cap. Jen. Steev. Var. Cald. Coll. Sing. Ktly. *My dear* Q'76.

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similar cases, analogous to the Greek *μηδὲν, e.g.* Μηδὲν θανάτου μοῖραν ἐπεύχου Τοῖσδε βαρυνθείς· Æschyl. *Agam.* [1384, ed. Klausen]. CLARENDON cites *Twelfth Night*, II, iii, 104; *Cor.* I, iii, 111.

42–45. **you . . . thou**] ABBOTT, § 235: The king, as he rises in his profession of affection to Laer., passes from *you* to *thou*, subsequently returning to *you*. [See *Macb.* V, iii, 37. ED.]

42. COLERIDGE (p. 151): Thus with great art Sh. introduces a most important but still subordinate character, first, Laertes, who is yet thus graciously treated in consequence of the assistance given to the election of the late king's brother, instead of his son, by Polonius.

47. **head**] WARBURTON could not conceive what this line means; but after changing 'head' to *blood* he pronounced the sentiment just and pertinent, and the expression 'extremely fine. For the heart is the laboratory where,' &c. &c. HANMER adopted the emendation. HEATH (p. 522): There is not more natural affinity and strict connection between the head and heart, though the former contrives the means by which the purposes of the latter are executed. The king considers himself the heart and Polonius the head.

47. **native**] STEEVENS: The head is not formed to be more useful to the heart, the hand is not more at the service of the mouth, than my power is at your father's service. CALDECOTT: The principal parts of the body are not more natural, instrumental, or necessary to each other than is the throne natural to, and a machine acted upon and under the guidance of, your father. DELIUS: 'Native' expresses a connection that is congenital; 'instrumental,' one that is mechanical. CLARENDON refers to IV, vii, 181, and a similar sense of 'native' in *All's Well*, I, i, 238.

51. **leave and favour**] CALDECOTT: Your kind permission. Two substantives with a copula being here used for an adjective and substantive; an adjective sense is given to a substantive.

To show my duty in your coronation,
Yet now, I must confess, that duty done,
My thoughts and wishes bend again toward France 55
And bow them to your gracious leave and pardon.

King. Have you your father's leave?—What says Polonius?

Pol. He hath, my lord, wrung from me my slow leave
By laboursome petition, and at last
Upon his will I seal'd my hard consent; 60
I do beseech you, give him leave to go.

King. Take thy fair hour, Laertes; time be thine,
And thy best graces spend it at thy will!—
But now, my cousin Hamlet, and my son,—

55. *toward*] *towards* Ff, Rowe, Knt.
57. Two lines Ff.
Polonius] *Pollonius* F_1.
58. *He hath*] *Hath* Q_2Q_3.
lord,] *lord:* Ff.
58, 59. *wrung...petition,*] *by laboursome petition, Wrung from me my slow leave;* Rowe+.
58—60. *wrung...consent:*] Om. Ff.
59. *at last*] *at the last* Pope+.
62, 63. *be thine...spend*] *is thine, And my best graces; spend* Johns. conj
62. *thine,*] *thine;* Theob. Warb. Johns. *thine!* Cald.
63. *graces*] *graces;* Q'76, Rowe+, Pope, Steev. Var. Coll. White.
[Exit Laertes. Anon. conj.
64. *Hamlet, and*] *Hamlet.—Kind* Warb.
son,—] *son—* Rowe. *ſonne* Qq. *ſonne?* Ff.

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53. **coronation**] STAUNTON: As an instance of the minute attention with which the finished play was elaborated from the early sketch, it may be noteworthy that, in Q_1, the motive of Laertes's visit is said to be his desire to attend the late king's funeral. But it evidently occurred to Sh. that the acknowledgement of such an object was as little consistent with the character of Laertes as it would be palatable to the living monarch, and, accordingly, in the augmented piece the reason given by Laertes for his coming is more courtier-like.

56. **pardon**] CLARENDON: Leave to depart. So in III, ii, 303. It is equivalent to 'leave' in *Cymb.* I, iv, 46, and 3 *Hen. VI:* IV, i, 87.

57. **Polonius**] WALKER (*Crit.* ii, 32): A critic who should suggest that 'Polonius' was a corruption of *Apollonius* would perhaps 'make much laugh,' as Man Friday says; yet I know not that it is more strange than 'Laertes' and fifty other similar names in our old plays.

63. **graces**] CALDECOTT: May the exercise of thy fairest virtues fill up thy time, which is wholly at thy command.

64. **cousin**] CLARENDON: This word was used to denote 'uncle' and 'aunt,' 'nephew' and 'niece,' as well as in the modern sense. Compare *Twelfth Night,* I, iii, 5, where it means 'niece,' and III, iv, 68, where it means 'uncle.'

64. **and**] WARBURTON suggested '*Kind* my son,' or, as we now say, 'Good my son,' whereby, Warburton thinks, a pertinence is gained for Hamlet's reply, which it otherwise lacks.

Ham. [*Aside*] A little more than kin, and less than kind. 65

65. [Aside] Warb.

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65. **[Aside]** The propriety of this 'aside,' which was first marked by Warburton, and has been adopted by every succeeding editor, is denied by MOLTKE for the following reasons: There is no other instance in Shakespeare's plays where the hero is first introduced with such a very brief soliloquy; secondly, no one plays upon words when speaking to one's self; thirdly, Sh. invariably strikes the keynote of his dramas at the very outset. In this instance, after having in the first scene made us take sides with Hamlet against the King, and after having still further fostered this feeling of sympathy for the one and dislike for the other by the King's hypocritical speech from the throne, it is of the utmost importance that this opposition between the two should be emphasized, and that Hamlet himself should be shown; not only as perfectly aware of it himself, but as equally determined that the King himself should be aware of it. All these objects fail if the speech be spoken aside.

65. **kin . . . kind**] HANMER: Probably a proverbial expression for a relationship so confused and blended that it was hard to define it. JOHNSON supposes 'kind' to be here the German word for *child*. That is, 'I am more than *cousin* and less than *son*.' This conjecture STEEVENS properly disposes of by requiring some proof that 'kind' was ever used by any English writer for *child*. He adds: A jingle of the same sort is found in *Mother Bombie*, 1594, '—the nearer we are in blood, the further we must be from love, the greater the *kindred* is, the less the *kindness* must be.' Again, in *Gorboduc*, 1561, 'In kinde a father, but not kindelynesse.' As 'kind,' however, signifies *nature*, Hamlet may mean that his relationship had become an *unnatural* one, as it was partly founded on incest. 'Kind' is used for *nature* in *Jul. Cæs.*, *Ant. & Cleo.*, *Rich. II*, and *Tit. And.* So, too, we have 'kindness,' *i. e.* unnatural, in *Ham.* II, ii, 609. MALONE gives substantially the best paraphrase: 'I am a little more than thy kinsman (for I am thy step-son), and am somewhat less than kind to thee (for I hate thee, as being the person who has incestuously married my mother). STEEVENS says that it was the King who was 'less than kind;' so also does CALDECOTT, who somewhat darkly interprets (yet MOBERLY quotes it approvingly): More than a common relation, having a confusedly accumulated title of relationship, you have less than benevolent, or less than even natural, feeling; by a play upon 'kind' in its double use and double sense—its use as an adjective, signifying *benevolent;* and its sense as a substantive, signifying *nature*. We have 'unkind' in this sense in *Ven. & Ad.* 204. 'Surely,' says KNIGHT, 'Hamlet applies these words to himself. The King has called him, "My cousin Hamlet." He says, in a suppressed tone, "A little more than kin,"—a little more than cousin. The King adds, "and my son." Hamlet says, "less than kind;"—I am little of the same *nature* with you.' SINGER follows Steevens and Caldecott in applying these words to the King. 'By "less than kind" Hamlet means *degenerate and base*. "Going *out of kinde*, (says Baret,) which goeth *out of kinde, which doth, or worketh dishonour to his kindred*. Degener: *Forlignant*."—*Alvearie*, K. 59. "*Forligner*," says Cotgrave, "*to degenerate*, or grow *out of kind*, to differ in conditions from his auncestors." That *less than kind* and *out of kind* have the same meaning who can doubt?' COLLIER aptly cites the following: 'I would he were not so near to us in kindred, then sure he would be nearer in kindness.'—Rowley, *Search for Money*, 1609, sig. B. (reprinted for the Percy Society). ELZE calls attention to the fact that probably in no

King. How is it that the clouds still hang on you? 66
Ham. Not so, my lord; I am too much i' the sun.

67. *so*] *ſo much* Qq.
i' the sun] Cap. *i' th' Sun* F_1 F_3F_4, Rowe+, Jen. White. *in the ſonne* Qq. *ith' Sun* F_2. *in the Sun* Q'76.

other work is the word 'kind' used so frequently and so unambiguously as in *The Tragedie of Gorboduc.* WHITE and HUDSON follow Steevens, Caldecott, and Singer in referring these words to the King. The former paraphrases: In marrying my mother, you have made yourself something more than my kinsman, and, at the same time, have shown yourself unworthy of our race, our kind. COLERIDGE: This playing on words may be attributed to many causes or motives; as, either to an exuberant activity of mind, as in the higher comedy of Sh. generally; or to an imitation of it as a mere fashion, as if it were said,—'Is not this better than groaning?'—or to a contemptuous exultation in minds vulgarized and overset by their success, as in the poetic instance of Milton's Devils in the battle; or it is the language of resentment, as is familiar to every one who has witnessed the quarrels of the lower orders, where is invariably a profusion of punning invective, whence, perhaps, nicknames have in a considerable degree sprung up: or it is the language of suppressed passion, and especially of a hardly-smothered personal dislike. The first and last of these combine in Hamlet's case; and I have little doubt that FARMER is right in supposing the equivocation carried on in the expression, 'too much i' the sun,' or son.

67. **i' the sun**] JOHNSON: A probable allusion to the proverb: 'Out of heaven's blessing into the warm sun.' FARMER suggested that a quibble was here intended between 'sun' and *son.* CALDECOTT: Adopting this suggestion of Farmer's, the passage must mean, 'I have too much about me of the character of expectancy, at the same time that I am torn prematurely from my sorrows, and thrown into the broad glare of the sun and day; have too much of the son and successor and public staging without possession of my rights, and without a due interval to assuage my grief.' But a closer observer, (continues Caldecott), here says: 'One part of Farmer's suggestion is right; Hamlet means that he had not *possession of his rights;* but there was no quibble; the allusion is to the proverb referred to by Johnson, which means, 'to be out of house and home,' or, at least, to be in a worse temporal condition than a man was, or should be. Thus in *Lear,* II, ii, 168, and '— they were brought from the good to the bad, and from Goddes blessyng (as the proverbe is) in to a warme sonne.'—Preface to Grindal's *Profitable Doctrine,* 1555. And again, 'By such art he thought to have removed him, as we say, out of God's blessing into the warm sun.'—Raleigh's *Hist. of the World,* 1677. His being deprived of his right, *i. e.* his succession to the kingdom, Hamlet might therefore call 'being too much i' the sun.' KNIGHT: There is no quibble. His meaning is explained by the old proverb. STAUNTON: Hamlet may mean, 'I am too much in the way; a mote in the royal eye;' but his reply is purposely enigmatical. DYCE (*Gloss.* s. v. *heaven's benediction,* &c.): The proverbial expression alluded to by Johnson is found in various authors, from Heywood down to Swift; the former has, 'In your running from him to me, yee runne Out of God's blessing into the warme sunne.'—*Dialogue on Proverbs,* Workes, sig. G 2 ver. 1598; and the latter: '*Lord Sparkish.* They say, marriages are made in heaven; but I doubt, when she was married, she had no friend there. *Neverout.* Well, she's got out of God's blessing into the warm sun.'—*Polite Conversation,* Dialogue I, Works, vol. ix, p. 423. Ray gives as its equivalent, *Ab equis ad asinos.*

Queen. Good Hamlet, cast thy nighted colour off, 68

68. *nighted*] *nightly* Ff, Rowe, Knt, White, Tsch. *nightlike* Coll. (MS).

—*Proverbs*, p. 192, ed. 1768. HUDSON inclines to Farmer's suggestion, and adds: 'Perhaps there is the further meaning implied, that he finds too much sunshine of jollity in the Court, considering what has lately happened.' In *Much Ado*, II, i, 331, Beatrice says of herself, 'I am sun-burned,' and this phrase HUNTER (i. 250) ingeniously explains, and gives it a signification akin to the present passage. '"To be in the sun," "to be in the warm sun," "to be sun-burned," were phrases,' says Hunter, 'not uncommon in the time of Sh., and for a century later, to express the state of being without family connections, destitute of the comforts of domestic life. There must have been some reason for this association of discomfort with what is generally considered comfort, at least among northern nations, and this reason is found in the old English version of the One Hundred and Twenty-first Psalm, in which occurs the passage, "So that the sun shall not burn thee by day, nor the moon by night;" and as this psalm, in the earlier Rituals of the Church, was used in the Churching of Women, it followed that the matron who was surrounded by her husband and children was one who had received the benediction that the *sun should not burn* her, while the unmarried woman, who had received no such benediction, came to be spoken of by those who allowed themselves to use such jocular expressions as one "still left exposed to the burning of the sun," or, as Beatrice says, "sun-burned." When the translation of the Scriptures was revised, in the reign of James I, the word "smite" was substituted in this verse for "burn," probably on account of these ludicrous associations; and for the same reason, on the last revision of the Liturgy, this psalm was left out of the service altogether. In the first and original use of this phrase, then, it denoted the state of being unmarried; thus Beatrice uses it. It then expanded so as to include the state of those who were without family connections of any kind; thus Hamlet uses it. It expanded still wider and included the state of those who have no home, and thus it is used in *Lear*, II, ii, 168. And it seems to have expanded wider still, and to have been sometimes used for any species of destitution, or distress, or evil. Hamlet therefore means, "I have lost father and mother; you heap upon me the terms 'cousin' and 'son,' but I find myself forlorn, with none of the comforts remaining which arise out of the charities of kindred."' Ingenious as this explanation of Hunter's is, it applies with more force to the phrase used by Beatrice than to that used by Hamlet; we have no examples given us that 'to be in the sun' was ever thus understood, and for it we must take Hunter's unsupported assertion. NICHOLSON (*N. & Qu.* 25 May, 1867) thus paraphrases: Ham. turns off the King's query with an apparently courtly compliment,—Nay, my lord, I am too much in the sunshine of your favour, where I show but as a shadow (too much am I in that sunshine which I detest); deposed by you as heir and successor to the throne on which by God's providence I was placed, I am now gone to the world; instead of being in clouds and rain, amid sorrow and tears for my dead father and king, I find myself in the midst of marriage festivities and carousings. MOBERLY thinks the proverb may have meant that a person loses all special advantages, and is reduced to light and sunshine, which are the common inheritance of all.

68. **nighted**] For the general rule that participles formed from an adjective mean 'made of (the adjective),' and derived from a noun, mean 'endowed with, or like (the noun),' see ABBOTT, § 294.

And let thine eye look like a friend on Denmark.
Do not for ever with thy vailed lids 70
Seek for thy noble father in the dust.
Thou know'st 'tis common; all that lives must die,
Passing through nature to eternity.

Ham. Ay, madam, it is common.

Queen. If it be,
Why seems it so particular with thee? 75

Ham. *Seems*, madam? nay, it is; I know not *seems*.
'Tis not alone my inky cloak, good mother,
Nor customary suits of solemn black,
Nor windy suspiration of forced breath,
No, nor the fruitful river in the eye, 80
Nor the dejected haviour of the visage,
Together with all forms, modes, shows of grief,

70. *vailed*] *veyled* F_1F_2. *veiled* F_3F_4, Rowe+, Jen.

72. *common;*] Theob. *common*, Ff, Rowe, Pope, Han. *common,—* Dyce, White, Sta. *common* Qq.

lives] *live* $F_2F_3F_4$, Rowe+, Cap. Jen. Steev. Var. Coll. Dyce ii, Huds.

74. *it be,*] Q_5. *it be* $Q_2Q_3Q_4$. *it be;* Ff, Rowe, Pope.

77. *my inky*] *this mourning* Q'76.

77. *good mother*] *coold mother* Q_2Q_3. *could ſmother* Q_4Q_5.

78. *solemn*] *ſolembe* Q_2Q_3.

81. *haviour*] *'haviour* Pope+, Cap.

82. *modes*] Cap. *moodes* $Q_2Q_3Q_4$. *Moods* FfQ_5, Rowe+, Jen. Knt, Coll. El. Glo.+.

shows] Steev. *ſhewes* F_1F_2. *ſhews* F_3F_4, Rowe+, Mal. *chapes* Q_2Q_3. *ſhapes* Q_4Q_5, Cap. Jen. Tsch. Glo.+, Mob.

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70. **vailed**] JOHNSON: With cast-down eyes. STEEVENS: See *Mer. of Ven.* I, i, 28.

72. **common**] SEYMOUR: Point thus: 'Thou know'st—'tis common—all that live,' *i. e.* 'Thou knowest this truth,—nay, it is known to all men—it is 'a common proof.'

74. **common**] CALDECOTT: Similar examples of frailty, connected with such an event, are the things or occurrences that, he would have it inferred, were common. CLARENDON: We have 'common' and 'particular' opposed to each other in the very difficult, and probably corrupt, passage of 2 *Hen. IV:* IV, i, 94; and 'particular' opposed to 'general' in *Tro. & Cress.* I, iii, 340. COLERIDGE: Here observe Hamlet's delicacy to his mother, and how the suppression prepares him for the overflow in the next speech, in which his character is more developed by bringing forward his aversion to externals, and which betrays his habit of brooding over the world within him, coupled with a prodigality of beautiful words, which are the half-embodyings of thought, and are more than thought, and have an outness, a reality *sui generis*, and yet contain their correspondence and shadowy affinity to the images and movements within. Note also Hamlet's silence to the long speech of the King which follows, and his respectful, but general, answer to his mother.

81. **haviour**] For a list of dropped prefixes, see ABBOTT, § 460.

82. **modes**] KNIGHT: *Mood* [of the QqFf] perhaps here signifies something

That can denote me truly; these indeed *seem*,
For they are actions that a man might play;
But I have that within which passeth show; 85
These, but the trappings and the suits of woe.

King. 'Tis sweet and commendable in your nature, Hamlet,
To give these mourning duties to your father;
But, you must know, your father lost a father;
That father lost, lost his; and the survivor bound 90
In filial obligation for some term
To do obsequious sorrow; but to persever

83. *denote*] *deuote* $Q_2Q_3Q_4$. *deuoute* Q_5.
indeed] *may* Pope.
85. *within*] *Within* $F_2F_3F_3$.
passeth] *passes* Qq, Cap. Cam.
87. Two lines, Ff.
sweet and] Om. Seymour.
87. *Hamlet*,] Om. Pope, Han.
90. *That*] *The* F_4.
lost, lost his] *his* Pope, Han. Warb. Seymour.
92. *sorrow*] *sorrowes* Q_4Q_5.
persever] *perseuere* Q'76, F_4, Rowe+, Jen. Coll. i, El. White, Huds.

beyond the mere *manner* of grief,—the *manner* as exhibited in the outward *sadness*. The *forms* are the *ceremonials* of grief,—the *moods* its prevailing *sullenness;* the *shows* its fits of *passion*. HUNTER (ii, 217): *Moods* and 'modes' form a various reading well worthy of attention. In Q_1, in support of *moods*, the King just before said to Ham.: 'What mean these sad and melancholy moods?' DYCE: Nothing can be plainer than that Ham., throughout this speech, is dwelling entirely on the outward and visible signs of sadness.

82. **shows**] DYCE (ed. 2): I once felt inclined to adopt *shapes*, since in the third line after this we have 'passeth *show*'; but '*forms*' and 'shapes' would be tautological. [Moreover, the 'show' in line 85 is an intentional and emphatic repetition of the 'shows' in this line. ED.]

85. **passeth**] CORSON: The older form ['passeth'] not only suits the tone of the passage better, but the two *s*'s and the *sh* in 'pass*es show*' coming together are very cacophonous. SEYMOUR (ii, 144): Ham. in this scene is impatient, fretful and sarcastic; every reply is in contradiction of what is said to him. It is not till he comes to this line that he is actuated by tender sentiment.

87. **commendable**] CLARENDON: The accent is on the first syllable, as in *Cor.* IV, vii, 51. On the second in *Mer. of Ven.* I, i, 111. To avoid the alexandrine, ABBOTT, § 490, accents *comméndable*, and scans ''Tis sweet and | comménd | **able** in | your na | ture, Hamlet.'

87. **Hamlet**] TSCHISCHWITZ: The names of persons addressed are very frequently not counted in the number of feet in a verse.

90. **lost, lost**] STEEVENS: Your father lost a father, *i. e.* your grandfather, which lost grandfather also lost his father. ABBOTT, § 246: An ellipsis of 'that' (relative) before the participle, 'That father (who was) lost,' &c.

92. **obsequious**] JOHNSON: Referring to obsequies, or funeral ceremonies. STEEVENS: See *Tit. And.* V, iii, 152. COLLIER (ed. 2): In *Mer. Wives*, IV, ii, 2, it means *observant;* in *Meas. for Meas.* II, iv, 28, it means *dutiful*.

92. **persever**] GIFFORD (Dyce's *Remarks*, &c., p. 204): So this word was

In obstinate condolement is a course
Of impious stubbornness; 'tis unmanly grief;
It shows a will most incorrect to heaven, 95
A heart unfortified, a mind impatient,
An understanding simple and unschool'd;
For what we know must be and is as common
As any the most vulgar thing to sense,
Why should we in our peevish opposition 100
Take it to heart? Fie! 'tis a fault to Heaven,
A fault against the dead, a fault to Nature,
To Reason most absurd, whose common theme
Is death of fathers, and who still hath cried,
From the first corse till he that died to-day, 105
'This must be so.' We pray you, throw to earth
This unprevailing woe, and think of us
As of a father; for let the world take note,

93, 94. *is a course Of*] *dares exprefs An* Q'76.
94. *'tis*] Om. Pope+.
96. *a mind*] *or minde* Qq, Cap. Steev. Var. Sing. Ktly.
103. *absurd*] *abfur'd* F_2F_3.
105. *corse*] *courfe* Qq. *Coarfe* Ff, Rowe+, Jen.
106. *'This...so'*] Quotation, Pope.
107. *unprevailing*] *unavailing* Han.
108. *for let*] *and let* Q'76.

anciently written and pronounced. See ABBOTT, § 492, for list of words in which the accent is nearer the beginning than with us. See also 'cómplete,' I, iv, 52; and 'sécure,' I, v, 61; 'pìoner,' I, v, 163; 'éngìner,' III, iv, 206; 'óbscure,' IV, v, 207.

93. **condolement**] HEATH (p. 523): That is, self-condolement, nourishing our own grief. CALDECOTT holds it to be merely the expressions of grief.

95. **incorrect**] CALDECOTT: Contumacious towards.

98. **what**] For the relative use of 'what,' see ABBOTT, § 252.

99. **any the most**] FRANCKE: Compare 'any the rarest,' *Cymb.* I, iv, 65; and 'one the wisest,' *Hen. VIII:* II, iv, 48. For the transposition of adjective phrases, see ABBOTT, § 419 *a;* and *Macb.* III, vi, 48. CLARENDON refers to Abbott, § 18.

99. **to sense**] CALDECOTT: That is, 'addressed to sense; in every hour's occurrence offering itself to our observation and feelings.'

104. **who**] For instances of 'who' personifying irrational antecedents, see ABBOTT, § 264.

105. **till he**] ABBOTT, §§ 184, 206: 'Till' is a preposition, and 'he' is used for *him.*

107. **unprevailing**] MALONE: Used of old for *unavailing.* 'He may often prevail himself of the same advantages in English.'—Dryden, *Essay on Dram. Poetry.* TSCHISCHWITZ: Here used in its medical sense, like the Latin, 'prævalere,' *e.g.* prævalet contra serpentium ictus, in Pliny. CLARENDON: See *Rom. & Jul.* III, iii, 60, where it is used in the sense referred to by Malone.

You are the most immediate to our throne,
And with no less nobility of love 110
Than that which dearest father bears his son
Do I impart toward you. For your intent

112. *toward*] *towards* Ff, Rowe, Cald. Knt. 112. *you. For*] *you for* Qq.

109. **immediate**] STEEVENS having said that the crown of Denmark was elective, BLACKSTONE (in a note which is not given among the other notes by him in vol. xii of the *Sh. Soc.*) agrees with him, adding: Though it must be customary, in elections, to pay some attention to the royal blood, which by degrees produced hereditary succession. Why, then, do the rest of the commentators so often treat Claudius as an *usurper*, who had deprived young Hamlet of his *right* by *heirship* to his father's crown? Hamlet calls him drunkard, murderer, and villain; one who had carried the election by low and mean practices; had 'Popp'd in between the election and my hopes—;' had 'From a shelf the precious diadem stole, And put it in his pocket;' but never hints at his being an *usurper*. His discontent arose from his uncle's being preferred before him, not from any legal right which he pretended to set up to the crown. Some regard was probably had to the recommendation of the preceding prince in electing the successor. And therefore young Hamlet had 'the voice of the king himself for his succession in Denmark;' and he at his own death prophesies that 'the election would light on Fortinbras, who had his dying voice,' conceiving that by the death of his uncle he himself had been king for an instant, and had therefore a right to recommend. When, in the fourth Act, the rabble wished to choose Laertes king, I understand that antiquity was forgot, and custom violated, by electing a new king in the lifetime of the old one, and perhaps also by the calling in a stranger to the royal blood. ELZE: It is not exactly consistent with this elective character that the queen should be called 'the imperial jointress of this warlike state.' MARSHALL (p. 16): Perhaps the comparative youth of Ham., and the fact that the kingdom was threatened by the Norwegians, were the reasons which induced the royal councillors to place the sceptre in the hands of Claudius.

110. **nobility**] WARBURTON: Magnitude. JOHNSON: Rather *generosity*. HEATH. Eminence and distinction.

110–112. **with . . . impart**] THEOBALD: The king had declared Hamlet his immediate successor, and with that declaration he imparts as noble a love, &c. Read, therefore, '*with't* no less nobility,' &c. HANMER adopted this suggestion. JOHNSON says 'impart' is *impart myself, communicate* whatever I can bestow; and HEATH and CAPELL both approve of this interpretation. MASON (p. 374): 'To impart *toward*' a person is not English. Moreover 'impart' is never neuter. Read, therefore, 'and *still* no less nobility of love' instead of '*with* no less,' &c.; or else read, 'Do I *my part* toward you' instead of 'do I impart.' DELIUS suggests that Sh. probably regarded 'no less nobility of love' as the object of 'impart,' and forgot, owing to the intermediate clause, that he had written '*with* no less.' BADHAM (*Cambridge Essays*, 1856, p. 272) believes all difficulties removed by a slight transposition, thus: 'And with nobility no less of love,' &c. The nobility that he grants him is that of heir-presumptive. DYCE pronounces this reading of Badham's 'very improper.' What would he have said had he seen TSCHISCHWITZ's reading, which substitutes *wis*

In going back to school in Wittenberg,
It is most retrograde to our desire;
And we beseech you, bend you to remain 115
Here, in the cheer and comfort of our eye,
Our chiefest courtier, cousin, and our son.

Queen. Let not thy mother lose her prayers, Hamlet;
I pray thee, stay with us; go not to Wittenberg.

Ham. I shall in all my best obey you, madam. 120

King. Why, 'tis a loving and a fair reply;
Be as ourself in Denmark.—Madam, come;
This gentle and unforced accord of Hamlet
Sits smiling to my heart; in grace whereof,
No jocund health that Denmark drinks to-day, 125

113. *in Wittenberg*] *to Wittenberg* Q_4Q_5, Rowe+, Jen.
114. *retrograde*] *retrogard* $Q_2Q_3Q_4$. *retrograd* Q_5. *retrogarde* F_2F_3.
115. *bend*] *beg* Anon. MS.*
118. *mother*] *Brother* F_4.
lose] *loose* Qq.
119. *pray thee*] *pray 'thee* Q_4 (Ashbee's Facs.). *prythee* F_1. *prethee* F_2F_3. *prithee* F_4, Rowe. *pr'ythee* Pope+.
120. Two lines Ff.
121. *Why*] Om. Q'76.
124. *to*] *at* Han. *on* Ritson.

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for 'with,' that is, *I wis* (as in *Mer. of Ven.* II, ix, 68, for the old 'y-wiss'), meaning *assuredly?* KEIGHTLEY would read, '*Mine* do I impart toward you,' &c.

113. **Wittenberg**] MALONE: The university of Wittenberg, as we learn from Lewkenor's *Discourse on Universities*, 1600, was founded in 1502 by Duke Frederick, the son of Ernestus Elector: 'which since in this latter age is growen famous by reason of the controversies and disputations there handled by Martin Luther and his adherents.' RITSON: Sh. may have learned of this university from *The Life of Iacke Wilton*, 1594, or *The Hystory of Doctor Faustus*, of whom the *second report* is said to be 'written by an English gentleman, *student* at Wittenberg, an university of Germany in Saxony.' BOSWELL: Or from Marlowe's *Doctor Faustus*, or a multitude of other publications of that period. ELZE: Sh. had to send the *Dane* Hamlet to some *northern* university, and probably none other was so well known to him or to his audience as Wittenberg.

114. **retrograde**] TSCHISCHWITZ: A word borrowed from astrology. When the planets were retrograde, that is, when they were going away from the earth's orbit, they were under certain circumstances hostile to human plans.

119. ABBOTT, § 456, scans this line either by reading, 'I pray thee stay' as one foot: 'I' being redundant as far as sound goes, and 'pray thee' contracted to *prithee*; or 'Wittenberg' may receive but one accent, as coming at the end of a line; as 'Horatio,' in I, i, 43, or 'Ophelia,' V, i, 230. See § 469.

120. **shall**] See I, iv, 35; *Macb.* III, iv, 57; ABBOTT, § 315.

124. **to**] STEEVENS: Near to, close to, next to, my heart. DELIUS: 'To' is connected, by attraction, with 'smiling.'

125. **drinks**] JOHNSON: The king's intemperance is very strongly impressed; everything that happens to him gives him occasion to drink.

But the great cannon to the clouds shall tell, 126
And the king's rouse the heavens shall bruit again,
Re-speaking earthly thunder.—Come away.
[*Flourish. Exeunt all but Hamlet.*

Ham. O, that this too too solid flesh would melt,

126. *tell*] *tell it* Han.
127. *rouse*] *rowse* Qq. *Rouce*, Ff.
heavens] *heauen* QqF$_4$, Rowe, Pope, Theob. Warb. Johns. Jen. Cald. Knt. Coll. Sing. El. White, Cam.
bruit] *brute* Qq. *bruite* F$_1$F$_2$.
128. *Re-speaking*] Hyphen, F$_4$. *Bespeaking* Ktly.
Flourish.] Om. Ff.
Exeunt...] Exeunt. Manet Hamlet. Ff.
129. SCENE III. Pope, Han. Warb. Jen.
too too solid] *too-too-solid* Theob. Warb. Cap. *too-too solid* Pope, Dyce, Huds. *too, too solid* Jen. Coll. i, Del. El. White, Hal.
solid] *sallied* Qq. *sullied* Anon.*

127. **rouse**] WEDGWOOD: The radical sense of the word is shown in Platt Deutsch *ruse*, *rusie*, noise, racket, disturbance; German *rauschen*, to rustle, roar, to do things with noise and bustle. *Rausch* is a flare-up, a sudden blaze; the same word is metaphorically applied to excitation from drink. Platt Deutsch *runsk*, Old Norse *rúss*, Dutch *roes*, tipsiness. When transferred to the cognate sense of a full glass or bumper, English *rouse* was not unnaturally supposed to be contracted from *carouse* (German *garaus*), with which it has a merely accidental resemblance—*Rouse*, noise, intemperate mirth. [See I, iv, 8.]

127. **bruit**] See *Macb.* V, vii, 22. STAUNTON: This plainly imports not simply a deep draught, but the accompaniment of some outcry, similar, perhaps, to our 'hip, hip, hurrah!'

129. **too too**] NARES pointed out the intensive effect of this reduplication, giving instances from Holinshed and Spenser, and adding that it is common. HALLIWELL (*Sh. Soc. Papers*, 1844, i, 39) showed that 'too-too' is a provincial word recognized by Ray, and explained by him as meaning 'very well or good,' and that Watson a few years afterwards says it is 'often used to denote *exceeding*.' In proof '*that* TOO-TOO, *as used by our early writers, is one word, denoting "exceedingly," and that it ought to be so printed*,' Halliwell gives from the poets twelve instances, from Skelton down to Hudibras, and refers to over thirty other passages where the phrase is found, extending from *Promos and Cassandra* to Young's *Night Thoughts.* [After all, Halliwell did not so print it in his edition.] HUNTER doubts if this reduplication be emphatic. It appears to him to have been in sense neither more nor less than *too*, and he cites many instances from prose writers. Palsgrave, he adds, has beside *to-much*, *to-little*, &c., *to to much*, *to to great*, *to to little*, *to to small*, answering to *par trop trop peu*, *par trop trop grant*, *par trop trop petit*. The pronunciation was too-toó, as appears by this line of Constable's: 'But I did too-too inestimable wey her.' That the phrase was used with intensifying iteration, WHITE thinks is clear from instances like the present, and from the similar iteration of other adverbs and adjectives in the literature of Shakespeare's day. For instance: 'Thy wit dost use *still still* more harmes to finde,'—Sidney's *Arcadia*, ii, p. 225, ed. 1603; 'While he did live *far, far* was all disorder,—*Ib.* v, p. 430; '——your lesson is *Far far* too long to learne it without booke,'—*Astrophel and Stella*, St. 56, *Ib.* p. 537; 'Stop you

Thaw, and resolve itself into a dew! 130
Or that the Everlasting had not fix'd
His canon 'gainst self-slaughter! O God! O God!

132. *canon*] Q'03. *cannon* QqFf, Rowe, Pope, Jen.
self-slaughter] *ſeale ſlaughter* Qq.

132. *O God! O God!*] *ô God, God,* Q_2Q_3. *ô God, God,* Q_4. *O God, God,* Q_5. *O God! God!* Jen. El. Glo.+, Mob. Om. Q'76.

my mouth with *still still* kissing me,'—*Ib.* St. 81, *Ib.* p. 547; 'Even to thy pure and *most most* loving breast,'—*Sh. Son.* 110. In any case the compound epithet must have originated in the frequent iterative use of the word. STAUNTON thinks that the present instance must be regarded as an exception to Halliwell's rule. Here the repetition of *too* is not only strikingly beautiful, rhetorically, but it admirably expresses that morbid condition of the mind which makes the unhappy prince deem all the uses of the world but 'weary, stale, flat and unprofitable.' HALLIWELL notes that his copy of F_2 reads 'too-too,' with the hyphen.

129-159. COLERIDGE: This *tædium vitæ* is a common oppression on minds cast in the Hamlet mould, and is caused by disproportionate mental exertion, which necessitates exhaustion of bodily feeling. Where there is a just coincidence of external and internal action, pleasure is always the result; but where the former is deficient, and the mind's appetency of the ideal is unchecked, realities will seem cold and unmoving. In such cases passion combines itself with the indefinite alone. In this mood of his mind the relation of the appearance of his father's spirit in arms is made all at once to Hamlet: it is—Horatio's speech, in particular—a perfect model of the true style of dramatic narrative; the purest poetry, and yet in the most natural language, equally remote from the inkhorn and the plough.

129. **solid flesh**] MOBERLY: The base affinities of our nature are ever present to Hamlet's mind. Here he thinks of the body as hiding from us the freshness, life, and nobleness of God's creation. If it were to pass away, silently and spontaneously, like the mist on a mountain-side, or if, curtain-like, we might tear it down by an act of violence, it may be that we should see quite another prospect; at any rate, the vile things now before us would be gone for ever.

130. **resolve**] STEEVENS: This means the same as *dissolve.* NARES cites: 'I could be content to resolve myself into tears, to rid thee of trouble.'—Lyly's *Euphues*, p. 38. CALDECOTT: 'To thaw or resolve that which is frozen, regelo.' Baret's *Alvearie.*

132. **canon**] THEOBALD first pointed out that this did not refer to a piece of artillery, but to a divine decree. HUNTER (ii, 218): This is an unhappy word to use here. I fear the truth is that the noise of the cannon in the King's speech was still ringing in the Poet's ears. GRANT WHITE (*The Galaxy*, Oct. 1869): Here and in *Cym.* III, iv, 77-80, there is a particular assertion of the existence of a specific prohibition of suicide by Divine law. Sh. may have known the Bible, as he knew all other things in his day knowable, so much better than I do that I may not without presumption question what he says with regard to it. But I have not been able to discover any such specific prohibition. WORDSWORTH (*Shakespeare's Knowledge and Use of the Bible*, p. 149): Unless it be the Sixth Commandment, the 'canon' must be one of natural religion.

132. **slaughter**] CORSON: The ending -er of 'slaughter' should be read as an

How weary, stale, flat and unprofitable·
Seem to me all the uses of this world!
Fie on't! O fie! 'tis an unweeded garden 135
That grows to seed; things rank and gross in nature
Possess it merely. That it should come to this!
But two months dead! nay, not so much, not two;
So excellent a king; that was, to this,
Hyperion to a satyr; so loving to my mother, 140

133. *weary*] *wary* Qq.
134. *Seem*] *Seeme* Qq. *Seemes* F_1F_2. *Seems* F_3F_4, Rowe, Cald. Knt, i.
135. *Fie on't! O fie!*] Om. Q'76.
O fie] *ah fie* Qq, Cap. Jen. Glo.+. *Oh fie, fie* F_1F_2. *Oh fie* F_3, Pope+.
136. *gross*] *grofe* $Q_2Q_3Q_4$.
137. *merely. That*] *meerely that* Qq. *meerly: that* Q'76.
137. *come to this*] *come thus* Qq, Pope.
138. *not two;*] Theob. ii. *not two,* QqFf. *not two,—* Rowe+ (—Warb.), Jen.
139, 140. *that...satyr:*] Om. Q'76.
140. *satyr*] *fatire* $Q_2Q_3Q_4$. *Satyre* $Q_5F_1F_2F_3$.

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internal extra syllable. And every reader would feel the want of the second 'O,' on which to dwell before uttering 'God' with a strong aspiration.

135. **O fie**] ELZE: In F_1 the emphatic iteration of exclamations is very frequent, and is probably due to the pathos of the actors. CORSON: 'Ah,' of the Qq, does not express the feeling of the speaker so well as the 'Oh' of the Ff.

135. **garden**] CORSON (p. 10): There should be no comma after 'garden,' as the relative clause is not used simply as an *additional* characterization of an unweeded garden, but as an inseparable part of the whole characterization—an important distinction that should be made in pointing.

137. **merely**] Completely. See *Macb.* IV, iii, 152. HUDSON: Observe how Hamlet's brooding melancholy leads him to take a morbid pleasure in making things worse than they are.

140. **Hyperion**] FARMER (*Essay*, &c., p. 37, note, ed. ii) says that this name is used by Spenser with the same error in quantity. CALDECOTT adds, that not only did our old poets totally disregard the quantity in this instance, but the moderns also have made it altogether subservient to their convenience; and quotes MITFORD as saying that, 'Spenser has Iōle, Pylādes, Caphāreus, Rœtēan.' Gascoigne, in his *Ultimum Vale:* 'Kind Erato and wanton Thalīa.' Gray, in his *Progress of Poetry:* 'Hyperīon's march and glittering shafts of War.' CLARENDON: Sh. always accents the antepenult of the name of this god, whom he identifies with the sun, as in Homer's *Odyssey*, i, 8. ABBOTT, § 501: A trimeter couplet, with an extra syllable [sà*tyr*] on the first trimeter. It might almost be regarded as separate lines of three accents.

140. **to a satyr**] MÄTZNER (ii, 289): The comparison of one object with another becomes the expression of the relation thereto in a qualitative or quantitative regard. The object introduced by *to* forms the measure for the comparison. CLARENDON: So in *Cymb.* III, iii, 26, and *Ham.* I, v, 52; III, i, 52.

140. **satyr**] WARBURTON (followed by WHITE) thinks that Pan is here meant, the brother of Hyperion, or Apollo. ELZE says he does not know what authority Warburton has for this relationship, which, moreover, cannot be referred to here because of the indefinite article, '*a* satyr.' [Elze forgets that Pan, as well as Apollo,

That he might not beteem the winds of heaven 141
Visit her face too roughly. Heaven and earth!
Must I remember? why, she would hang on him,
As if increase of appetite had grown
By what it fed on; and yet, within a month,— 145
Let me not think on't,—Frailty, thy name is woman!—
A little month! or ere those shoes were old
With which she follow'd my poor father's body,

141. *might not beteem*] *permitted not* Q'76, Rowe, Pope, Warb. *would not let e'en* Theob. i. *might not let e'en* Theob. ii, Han. Johns. Cap. Jen.

beteem] Mal. *beteeme* Qq, Bos. *beteene* F_1F_2. *beteen* F_3. *between* F_4. *permit* Southern MS. (ap. Coll.).

142, 143. *Heaven...why,*] Om. Q'76.

143. *remember?*] Rowe. *remember,* Qq. *remember:* Ff.

would] *ſhould* Qq. *uſed to* Q'76.

144. *increase*] *encreaſe* $F_1F_2F_3$, Cap.

145. *and*] Om. Pope+.

145. *month,—*] *month,* $Q_2Q_3Q_4$. *moneth,* Q_5. *month?* Ff, Rowe, Pope.

146. *on't*] Om. Pope+.

147. *month!*] Rowe. *month* Q_2Q_3. *month.* Q_4Q_5. *month:* Q'76. *month;* Cap. Steev. Var. Cald. Knt, Coll. Sing. Dyce, El. Sta. White. Huds. *month,* Ff, Glo.+, Mob.

ere] *e're* Q'76. *e'er* Rowe, Pope, Han.

shoes] *ſhoos* F_3. *ſhooes* Qq, F_1 F_2F_4, Rowe, Pope, Theob.

148. *follow'd*] Rowe. *followed* Qq Ff, Johns.

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was said to be the son of Jupiter; but his objection on the score of the indefinite article is sound. ED.]

141. **beteem**] STEEVENS: This word occurs in Golding's *Ovid*, 1587, and from the corresponding Latin word (*dignatur*, bk. x, line 157) must necessarily mean, *to vouchsafe, deign, permit,* or *suffer;* 'Yet could he not beteeme The shape of anie other bird then egle for to seeme?' NARES: Spenser uses it in the same sense: 'So would I (said th' enchanter), glad and faine Beteeme to you this sword.'—*Faerie Queene*, II, viii, 19. Also in *Mid. N. D.* I, i, 131. COLLIER (ed. i): In this passage, from *Mid. N. D.*, the word is used in a different sense, being the provincial word *teem*, which is still used for *pour out* in the north of England. MOBERLY: Here it is used causatively: 'He would not allow it to be beseeming.'

147. **or ere**] MÄTZNER (iii, 446): A strengthening of the notion of time is given by *ever* (*e'er, ere*), (comp. Germ. *je*), which in this case usually preserves the old form, *or*. Thus, *King John*, IV, iii, 20, and V, vi, 44. CLARENDON: See *Temp.* I, ii, 11, and line 183 of this scene. Also *Macb.* IV, iii, 173, or ABBOTT, § 131.

147. **shoes**] INGLEBY (*N. & Qu.* 2 Feb. 1856) finds an inappropriateness and an incongruity in Hamlet's making the antiquity, or wear and tear, of his mother's shoes' the measure of her grief, and accordingly suggests *shows* for 'shoes.' Compare line 82, where 'shows of grief' is defined by Hunter to be 'mourning apparel,' nay, by Hamlet himself, to be 'the trappings and the suits of woe.' What, then, are the *shows* with which Gertrude followed her husband's body to the grave but 'customary suits of solemn black?' What were her Niobe's tears but 'th' fruitful river in the eye?' What were these but the 'forms and *shows* of grief?' Let the text be thus paraphrased, 'Before my mother's "mourning-weeds" (2 *Hen. VI*) were worn out, she doffed them for the wedding-gear. Oh! wicked speed,' &c.

Like Niobe, all tears;—why she, even she,—
O God! a beast, that wants discourse of reason, 150
Would have mourn'd longer,—married with my uncle,
My father's brother, but no more like my father
Than I to Hercules. Within a month?
Ere yet the salt of most unrighteous tears
Had left the flushing in her galled eyes, 155

149. *tears;—why*] Steev. *teares, why* Qq. *teares. Why* Ff. *tears—Why* Rowe+.
even she,] Om. Qq.
150. *O God*] *O Heaven* Ff, Rowe+, Cap. Steev. Var. Cald. Knt, Sing. Ktly.
151. *with my*] *with mine* Ff, Rowe+, Knt, Sing. Dyce i, Sta. Ktly.
152. *but*] Om. Pope.
153. *Hercules.*] *Hercules,* Qq.
month?] Ff (*Moneth?* F_2). *month,* $Q_2Q_3Q_4$, Jen. Ktly. *month!* Rowe+. *moneth,* Q_5. *month;* The rest.
155. *in*] *of* Ff, Rowe, Cald. Knt, Sta.

150. **discourse of reason**] JOHNSON (*Dict.*): *Discourse.* The act of the understanding, by which it passes from premises to consequences. GIFFORD (note on Massinger's *Unnatural Combat*, Works, vol. i, p. 148, ed. 1813): It is very difficult to determine the precise meaning which our ancestors gave to *discourse*, or to distinguish the line which separated it from *reason*. Perhaps it indicated a *more* rapid deduction of consequences from premises than was supposed to be effected by reason;—but I speak with hesitation. . . . Whatever be the sense, it frequently appears in our old writers, by whom it is usually coupled with *reason* or *judgement*, which last would seem to be the more proper word. . . . 'Discourse *of* reason' is so poor and perplexed a phrase, that [in *Ham.* I, ii, 150] I should dismiss it at once for what I believe to be the genuine reading: 'discourse *and* reason.' BOSWELL: The text may be supported by numerous examples. The very same phrase is used in *Tro. & Cress.* II, ii, 116. In the preface to Davys's *Reports*: 'And this idea I have conceived of him, not out of mine own imagination, or weak discourse of reason;' and Saville's Tacitus's *Agricola*, 1591, p. 242: 'Agricola, though brought up in the field, upon a naturall wit, and discourse of reason,' cap. ix. Hamlet himself explains the phrase in IV, iv, 36. CALDECOTT adds, *Oth.* IV, ii, 153, 'discourse of thought.' SINGER (ed. 2): 'Discourse of reason' means *ratiocination*. Brutes have not this reasoning faculty, though they have what is *instinct* and memory. Hamlet opposes the *discursive* power of the intellect of men to the instinct of brutes. DYCE (*Gloss.*) cites: 'There was no discourse of reason strong enough to diuert him from thinking that he was betrayed.'—*A Tragi-comicall History of our Times*, &c., p. 34, 1627.

151. **with**] See ABBOTT, § 194.

154. **unrighteous**] BADHAM (p. 282): The Queen's tears were not unrighteous, but every way due; and though it may be urged that they were hypocritical, we learn nothing of the kind from Sh.; nor is it conceivable that where there was so much that deserved to be called by the worst names, Hamlet should be made to select such a trifle as the mere feigning of sorrow as something *most unrighteous*. I have little doubt that Sh. wrote, '*moist and righteous* tears.'

155. **flushing**] HUDSON: This refers to the redness of the eyes, caused by what Sh. elsewhere calls 'eye-offending brine.' CLARENDON: To *flush* is still used transitively, meaning, to fill with water

She married. Oh, most wicked speed, to post 156
With such dexterity to incestuous sheets!
It is not, nor it cannot come to good;—
But break my heart, for I must hold my tongue!

Enter HORATIO, MARCELLUS, *and* BERNARDO.

Hor. Hail to your lordship!
Ham. I am glad to see you well; 160
Horatio,—or I do forget myself.
Hor. The same, my lord, and your poor servant ever.
Ham. Sir, my good friend; I'll change that name with you;

157. *incestuous*] *inceſtious* Qq.
158. *cannot*] *canmot* F_4.
159. *break my*] $QqF_2F_3F_3$. *break, my* F_4, et cet.
Marcellus, and Bernardo.] ...... Barnardo Q'76. Barnard, and Marcellus. Ff.
160. SCENE IV. Pope+, Jen.
160, 161. *I...myself.*] One line. Qq, Jen.
161. *Horatio,—*] Theob. *Horatio,* QqFf. *Horatio?* Pope. *Horatio!* Ktly.
do] Om. Q'76.
162. Two lines. Ff.
163. Two lines. Ff.

155. **galled**] CLARENDON: That is, sore with weeping. Compare *Rich. III.* IV, iv, 53; and *Tro. and Cress.* V, iii, 55.

157. **dexterity**] WARBURTON'S idea that this means simply 'quickness' also occurred to WALKER, who (*Crit.* ii, 242) says: 'I cannot help suspecting that Sh. wrote *celerity*.' 'Surely not,' says DYCE (ed. 2). CLARENDON pronounces in favour of *celerity*, not *adroitness*, as in 1 *Hen. IV*: II, iv, 286. TSCHISCHWITZ: To say that 'dexterity' means *celerity*, involves an intolerable pleonasm when connected with 'wicked speed.' Sh. had clearly in mind the Italian *destrezza*, which contains the idea of *deceit*, and consequently of a haste or of an artifice which is morally wrong.

158. **cannot**] CLARENDON: Observe the double negative so frequent in older English writers. The latest instance of it we have noticed in any careful writer is in Congreve's *Love for Love*, iv, 4. [See III, ii, 190.]

159. **heart**] CORSON: 'Break' is a subjunctive, not an imperative, and 'heart' is a subject, not a vocative.

159. **tongue**] TSCHISCHWITZ: Observe well that Hamlet is forced by his piety to maintain this silence in presence of the courtiers *under all circumstances*, even after the appearance of the Ghost. It is not until his heart really breaks that he breaks this silence also, and gives Horatio permission to proclaim what has happened.

160. **well**] COLLIER (ed. 2): The (MS) omits 'well.' It spoils the line, and is not mere surplusage, for how was Hamlet thus early to know whether Horatic were 'well' or not. [Collier omits it in his text.]

161. **forget myself**] SEYMOUR (ii, 147): This may mean: 'Or I have lost the knowledge even of *myself*.'

163. **change that name**] JOHNSON: I'll be your servant, you shall be my friend. CALDECOTT: That is, reciprocally use: I'll put myself on an exact level with you. HALLIWELL: Hamlet means that he will change the name Horatio has given himself, that of poor servant, to good friend; or perhaps as Johnson explains it.

And what make you from Wittenberg, Horatio?—
Marcellus? 165

Mar. My good lord,—

Ham. I am very glad to see you.—[*To Ber.*] Good even, sir.—
But what, in faith, make you from Wittenberg?

Hor. A truant disposition, good my lord.

Ham. I would not hear your enemy say so, 170
Nor shall you do mine ear that violence,
To make it truster of your own report
Against yourself; I know you are no truant.
But what is your affair in Elsinore?

165. *Marcellus?*] Cap. *Marcellus.* QqFf. *Marcellus!*— Rowe+, Jen.

166. *lord,—*] Rowe. *lord.* QqFf. *lord— lord!* Ktly. *lord?* Cam.

167. *you. Good even, sir.*] El. *you,* (*good euen ſir*) $Q_2Q_3Q_4$. *you* (*good euen ſir*) Q_5. *you: good euen ſir.* Ff (*even,* F_4).

[To Ber.] White, Cam. Huds. Om. the rest.

even] *morning* Han. Warb.

168. *what*] Om. F_4.

168. *in faith*] Om. Q'76.

169. *good my*] *my good* Q'76.

170. *hear*] *heare* Qq. *have* Ff, Rowe, Knt, Sing. White.

171. *mine*] *my* Qq, Cap. Jen. Glo.+.

172. *make*] *take* $F_2F_3F_4$.

make it truster] *be a witneſs* Q'76.

174. *Elsinore*] Mal. *Elſonoure* Qq. *Elſenour* $F_1F_2F_3$, Cap. *Elſenoore* F_4. *Elsinoor* Rowe+.

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164. **make**] JOHNSON: A familiar phrase for, *What are you doing?* STEEVENS: See *As You Like It*, I, i, 31. NARES: Very frequently used by Sh. See *Ham.* II, ii, 264. TSCHISCHWITZ: It still corresponds with 'machen,' in our phrase of courteous greeting: 'Was machen Sie?' KEIGHTLEY (*Expositor*, p. 286): I suspect that here, and in a following line, and in II, ii, 266, we should read 'makes' with an ellipsis of *be*. The answers seem to indicate it.

167. **even**] JOHNSON: There is no need of Hanmer's change. Between the first and eighth scene of this act a day must pass; and how much of it is over there is nothing to determine. The King has held a council. It may as well be *evening* as *morning*. STEEVENS: The change might be justified by I, i, 174. TYRWHITT: Good *even* or *den* was the usual salutation from *noon*, the moment that *good morrow* became improper; from the course of the incidents, precedent and subsequent, the day may here be well supposed to be turned of noon. [See *Rom. & Jul.* II, iv, 98.] WHITE (*Sh. Scholar*, p. 409): This is addressed to Bernardo, whom Hamlet does not recognize.

170. **hear**] DYCE: The next line proves the reading of Ff to be erroneous. HUNTER (ii, 219): The reading of the Ff is better, even if it had not the effect of obviating the disagreeable recurrence of the sounds 'hear and 'ear.' CORSON also thinks the Ff more euphonious.

171. **that**] For instances of 'that' used for *such*, see ABBOTT, § 277; and I, v, 48.

172. **truster**] For instances of suffixes appended to nouns for the purpose of signifying the agents, see ABBOTT, § 443; also I, v, 163; III, iv, 206.

We'll teach you to drink deep ere you depart. 175

Hor. My lord, I came to see your father's funeral.

Ham. I pray thee, do not mock me, fellow-student;
I think it was to see my mother's wedding.

Hor. Indeed, my lord, it follow'd hard upon.

Ham. Thrift, thrift, Horatio! the funeral baked-meats 180
Did coldly furnish forth the marriage tables.
Would I had met my dearest foe in heaven

175. *to drink deep*] *for to drinke* Qq. *here to drink* Q'76.

177. *I pray thee*] *I pre thee* Q_2Q_3. *I prethee* Q_4Q_5, Cam. *I prythee* F_2. *I prithee* F_3F_4, Rowe. *I pr'ythee* Pope +, Jen. Sta.

student] *ſtudient* Q_2Q_3.

178. *see*] Om. Qq.

179. *follow'd*] *followed* QqF_2, Cald. White. *followeth* $F_2F_3F_4$.

180. *funeral baked-meats*] *funeral-bak'd-meats* Ktly.

181. *marriage tables*] *marriage-tables* Ktly.

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177. **pray thee**] CORSON: This reading of F_2 suits the required deliberateness of the expression better. There is an earnest entreaty meant.

180. **baked-meats**] COLLINS: It was anciently the general custom to give a cold entertainment to mourners at a funeral. In distant counties this practice is continued among the yeomanry. See *The Tragique Historie of the Faire Valeria of London*, 1598: 'His corpes was with funerall pompe conveyed to the church, and there sollemnly enterred, nothing omitted which necessitie or custom could claime; a sermon, a *banquet*, and like observations.' Again, in the old romance of *Syr Degore*, no date: 'A great *feaste* would he holde Upon his quenes mornynge day, That was buryed in an abbay.' MALONE: See, also, Hayward's *Life and Raigne of King Henrie the Fourth*, 1599, p. 135: 'Then hee [King Richard II] was obscurely interred,—without the charge of a *dinner* for celebrating the funeral.' DOUCE: This practice was certainly borrowed from the *cœna feralis* of the Romans, alluded to in Juvenal's 5th *Satire* and in the Laws of the Twelve Tables. It consisted of the offering of a small plate of milk, honey, wine, flowers, &c. to the ghost of the deceased. In the North this feast is called an *arval* or *arvil-supper*; and the loaves that are sometimes distributed among the poor, *arval-bread*. JOHN ADDIS, JUN. (*N. & Qu.* 9 Feb. '67) cites an apposite passage from Massinger: 'The same rosemary that serves for the funeral will serve for the wedding.'—*Old Law*, IV, i. TSCHISCHWITZ: This is one word. See Chaucer (*Cant. Tales*, v. 344): 'Withouten bake mete never was his house.' The combination of a funeral and a marriage feast contained nothing repugnant to the ancient Northern mind. At the end of cap. 14 of *Frithiof's Saga*, it is related that Frithiof prepared a sumptuous feast, to which came all his followers, and thereupon was held the funeral feast of Hring the King, and likewise the marriage feast of Frithiof and Ingiborg. Here in Hamlet what was so abhorrent was that the *widow* should have married so quickly. CLARENDON: We have 'bakemeats' in Gen. xl, 17.

182. **met**] TSCHISCHWITZ: Note how averse Hamlet afterwards is to killing his 'dearest foe,' his uncle, lest he should send him to heaven.

182. **dearest**] The notes of HORNE TOOKE, SINGER, CALDECOTT, DYCE, and CRAIK on this word are given in full in *Rom. & Jul.* V, iii, 32. Tooke derived its

Or ever I had seen that day, Horatio! 183
My father,—methinks I see my father.
Hor. O where, my lord?
Ham. In my mind's eye, Horatio. 185
Hor. I saw him once; he was a goodly king.
Ham. He was a man, take him for all in all,
I shall not look upon his like again.

183. *Or ever I had*] *Ere I had ever* Ff, Rowe, Cald. Knt, Dyce i, White. *Ere ever I had* Coll. Sing. ii, El. Sta. Ktly. *E're I had* Q'76.
184, 185. *My...where*] One line, Steev. Cald. Knt, Sing. Ktly.
184. *father,—*] *father!—* Glo.+.
185. *O where*] *Where* Qq, Cap. Jen Mal. Steev. Cald. Sing. i.
186, 187. *he...He*] *a...A* Qq.
187. *for*] *from* Theob. i.
in all,] *in all:* Ff. *in all....* Ktly.
188. *I shall*] *I should* $F_2F_3F_4$, Rowe.

two opposite meanings from the single Anglo-Saxon word *derian*, to hurt, thence deriving our word *dear* = not cheap (when the season *dereth* the crops, causing a *dearth*); hence what is not cheap is precious, valued; whence comes the secondary meaning of *dear* = beloved. In this passage 'dearest' has reverted to its original meaning of *hurtful, mischievous*. This plausible derivation, or rather explanation, of the two distinct and contrary meanings of the word has been followed by Richardson in his *Dictionary*, and by the edd. above named, except Craik, who detected Tooke's error in tracing the word, in both its meanings, to one root, by showing that the word dear = high-priced, precious, beloved, is the Anglo-Saxon *deóre, dúre, dýre*, from the verb *deóran* or *dýran*, to hold dear, to love. Craik thus explains the different senses which the word assumes: the notion properly involved in it of *love* having first become generalized into that of a strong affection of any kind, thence passes on into that of such an emotion the very reverse of love, or as CLARENDON concisely states it: 'dear' is used of whatever touches us nearly either in love or hate, joy or sorrow. MÄTZNER (i, 196) gives a list of two hundred and thirty-five words which had originally different forms (and of course different meanings), but which now are found in only one form; among them (i, 206) is *dear*, with the different original forms pointed out by Craik. See 'dear soul,' III ii, 58.

183. **Or ever**] CORSON (p. 10) prefers the text of Ff as better suiting the required deliberateness of the expression. See line 147.

185. **where**] For a list of monosyllables frequently pronounced as dissyllables, see WALKER, *Vers.* 136, and ABBOTT, § 480.

185. **mind's eye**] JENNENS: Thus, 'Ἐμβλέψωμεν τοῖς ὄμμασι τῆς ψυχῆς.—I *Epistle of St. Clement*, cap. 19. STEEVENS: See *R. of L.* 1426. Also Chaucer, *Man of Lawe's Tale* [line 454]: 'But-if it were with eyen of his mynde.' MALONE: See *Sonn.* 113, 1

188. **I shall**] STEEVENS: According to Holt, Sir Thomas Samwell proposes: '*Eye* shall' as more in the true spirit of Sh. DOUCE (ii, 204) pronounced the emendation elegant, and adduced 1 Corinth. ii, 9, yet confessed that the ear would fail to perceive the force of it.

Hor. My lord, I think I saw him yesternight.

Ham. Saw? who? 190

Hor. My lord, the King your father.

Ham. The King my father!

Hor. Season your admiration for a while
With an attent ear, till I may deliver,
Upon the witness of these gentlemen,
This marvel to you.

Ham. For God's love, let me hear. 195

Hor. Two nights together had these gentlemen,
Marcellus and Bernardo, on their watch,
In the dead vast and middle of the night,

190. *Saw? who?*] *Saw, who?* Qq, El. White. *Saw who?* Q'76, Sing. ii, Dyce, Coll. ii, Sta. Del. Ktly, Huds. *Saw! whom?* Johns. Coll.(MS).

192. *Season*] *Defer* Q'76.
for] *but* Q'76, Theob.+ (–Han.).

193. *attent*] *attentiue* $Q_4Q_5F_3F_4$, Pope+, Sta.

193. *may*] Om. Pope+.

195. *marvel*] *wonder* Q'76.
For God's love,] *Pray* Q'76.
God's] *Gods* Qq. *Heauens* Ff, Rowe+, Cald. Knt.

198. *vast*] *wast* $Q_2Q_3Q_4F_1$. *waste* $F_2F_3F_4$, Rowe, Pope, Theob. Han. Warb. Cap. Jen. Cald. Knt, El. *waist* Mal. Steev. Var. Tsch.

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190. **who**] COLLIER (ed. 2): Notwithstanding the (MS), it may be doubted whether Sh. did not write 'who.' CLARENDON: Sh. very generally uses *who* for the accusative. DYCE (*Remarks*, &c., p. 205): The right punctuation is doubtless 'Saw who?' (*i. e.* whom); nor do I recollect any performer of Ham. who understood the words but as a single question; no pause of astonishment was made between 'Saw' and 'who' by the two Kembles, Kean, and Young,—none is made by Macready and the younger Kean.

192. **Season**] JOHNSON: That is, *temper* it. CLARENDON: As in I, iii, 81; II, i, 28; III, ii, 199; and *Mer. of Ven.* IV, i, 197.

192. **admiration**] CLARENDON: Astonishment, as in III, ii, 311, and Rev. xvii, 6.

193. **attent**] CLARENDON: This only occurs in one other passage in Sh.: *Pericles*, III (Gower), 11. Spenser uses it as a substantive: 'And kept her sheepe with diligent attent.'—*F. Qu.* vi, 9, 37.

193. **may**] For the various shades of meaning in which *can*, *may*, *might*, are used, see ABBOTT (§§ 307–309). See I, iv, 51.

195. **God's**] WHITE: The conformity of the Ff to the statute 3 Jac. I is so common in this play that hereafter it need not be noticed.

198. **vast**] MALONE: By *waist* is meant nothing more than *middle*. So, in Marston's *Malecontent*, 1604: ''Tis now about the immodest *waist* of *night*,' *i. e.* midnight. Again, in *The Puritan*, 1607: '—— ere the day be spent to the *girdle*.' See Minsheu's *Dict.* 1617: '*Wast*, *middle*, or girdle-steed.' COLLIER: 'Vast' is used in the same sense in *Tempest*, I, ii, 327, where 'vast of night' means the *vacancy* or *void* of night, and the phrase here means the silent vacancy of midnight. To

Been thus encounter'd. A figure like your father,
Armed at point exactly, cap-a-pe, 200
Appears before them, and with solemn march
Goes slow and stately by them ; thrice he walk'd
By their oppress'd and fear-surprised eyes,
Within his truncheon's length ; whilst they, distill'd

200. *Armed at point*] *Arm'd at all points* Ff, Rowe +, Jen. Cald. Knt, Sing. Dyce i, El. White, Huds.

cap-a-pe] Capapea Q_2Q_3. Cap apea Q_4Q_5. Cap a Pe Ff. Cap ape Q'76.

202. *stately by them ; thrice*] *ſtately: By them thrice* Ff, Rowe.

203. *fear-surprised*] Hyphen, Ff.

204. *his*] *this* Q_4Q_5.

distill'd] Q_5. *diſtil'd* $Q_2Q_3Q_4$ *beſtil'd* F_1. *beſtill'd* F_2, Knt. *be ſtill'd* F_3F_4. *be-still'd* Rowe. *bestill'd* Cald *bechill'd* Coll.ii(MS).

take *wast* of Q_2 in the sense of *waist*, or middle of a person, is to impute mere tautology to Sh., instead of the fine meaning of deserted emptiness and stillness of midnight. WHITE: Perhaps we should read *waste*. But in either case the sense remains the same,—the dead void; and 'vast' seems to have been used substantively in this sense by Sh., if not by his contemporaries. CLARENDON: It here means emptiness; the time when no living thing is seen. We have it also in the sense of an empty space in *Wint. Tale*, I, i, 33. 'Wast,' *i. e.* 'waste,' is in origin the same word as 'vast,' and has the same sense. There is, of course, an easy pun on *waste* and *waist*, but it is not probable that Sh. meant to make one in this place.

200. **at point**] See *Macb.* IV, iii, 135.

201. **Appears**] CLARKE: This speech shows notably Shakespeare's use of the past and present tenses in narration.

204. **distill'd**] KNIGHT [See Text. Notes]: To *still* is to fall in drops;—they were dissolved,—separated drop by drop. 'Almost to jelly.' COLLIER (*Notes*, &c., p. 433): Neither 'distill'd' nor *bestill'd* can be satisfactory; but it is apparent that 'bestill'd' of F_2 was a misprint for *bechill'd*. Bernardo and Marcellus were almost chilled to jelly by their apprehensions, 'the cold fit of fear' having come powerfully upon them. DYCE (*Notes*, &c., p. 135): Is there not something strange in such an expression as 'human bodies *chilled* almost to *jelly* by fear?' (I doubt if the verb *still* (to fall in drops, melt) ever was, or could be, used with the augmentative prefix *be*.) According to the Qq, they *melted, dissolved* almost to jelly with,' &c. A passage of Claudian (*De Sexto Cons. Hon.* v, 345), 'liquefactaque fulgure cuspis Canduit, et subitis fluxere vaporibus enses,' is thus rendered by Addison, 'Swords by the lightning's subtle force *distill'd*.' SINGER (ed. 2): So also in Sylvester's *Du Bartas* (ed. 4, p. 764), 'Melt thee, distill thee, turne to wax or snow.' COLLIER (ed. 2): Jelly becomes jelly only by being 'bechill'd;' and when it is argued that 'distill'd' may mean *melted*, it is forgotten that Horatio does not say that his comrades were *melted* to 'jelly,' for jelly is no longer jelly when melted, but that they were 'bechill'd to jelly;' it is jelly, because it has been 'bechill'd.' Besides, Sh. never uses 'distill'd' (often as it occurs in his plays) as melted, but as extracted; and even in this very tragedy, and in this very Act, he speaks of a 'leperous distilment' as procured by distillation from 'cursed hebenon.' Therefore we feel morally certain that Shakespeare's word here was 'bechill'd.' BAILEY (i, 47) dissents from

Almost to jelly with the act of fear, 205
Stand dumb, and speak not to him. This to me
In dreadful secrecy impart they did;
And I with them the third night kept the watch;
Where, as they had deliver'd, both in time,
Form of the thing, each word made true and good, 210
The apparition comes. I knew your father;
These hands are not more like.

Ham. But where was this?

Mar. My lord, upon the platform where we watch'd.

Ham. Did you not speak to it?

205. *the act of*] *their* Q'76. *th' effect of* Warb.

207. *In...did;*] *They did impart in dreadful secresie,* Q'76.

209. *Where, as*] *Where as* Q'76. *Whereas* QqFf.

210. *thing,*] *thing;* Ft.

211. *apparition*] *Apparision* Q_2Q_3 Q_4.

213. *watch'd*] *watch* Q_2Q_3.

Collier on physical grounds. '*Solids* cannot be *chilled* into gelatine.' 'It is the exclusive privilege of liquids (and liquids only of a certain description) to be *cooled* down into that tremulous substance. Hence the true reading seems to stare us in the face: "whilst they *dissolv'd* Almost," &c.' 'It may deserve mentioning that when the chilling effects of any passion are chiefly in view, it is the blood which is usually described by Sh. as the seat of the refrigeration.' In view of the fact that Sh. has several times used the word 'thrill' to express the effect of terror, Bailey suggests 'a plausible reading,' so he says, for the present passage: 'while they both *thrill'd.*' 'Or,' if the prefix *be* should be prefixed, we might read 'while they *bethrill'd.*' HUDSON: 'Distill'd (meaning to fall in drops, to melt) is a very natural and fit expression for the cold sweat caused by intense fear. CORSON: 'Be-stil'd' seems to be used as a strong form of 'still'd,' as the next line shows. I get no meaning out of 'distill'd.'

205. **act**] JOHNSON: 'Fear' was the cause, the active cause, that 'distill'd' them by the force of operation which we strictly call *act* in voluntary, and *power* in involuntary, *agents*, but popularly call *act* in both. TSCHISCHWITZ: Here used like the Latin *actus*, and, like it, is passive, not active. Compare 'fertur magno mons impro bus *actu*'—Virgil; so also the Italian *atto*.

207. **dreadful**] For adjectives which have both an active and a passive meaning, see ABBOTT, § 3. Thus 'sensible,' I, i, 57 (also passive in *Macb.* II, i, 36); 'plausive' (passive), I, iv, 30. See also WALKER (*Crit.* ii, 78).

207. **impart they did**] CLARENDON: This inversion gives formality and solemnity to the speaker's words.

209. **time**] FRANCKE: After this word *and* is omitted by asyndeton. See also *Lear*, I, i, 51.

214. **speak**] STEEVENS has a long note to prove that this is the emphatic word here, and not 'you.' 'By what particular person, therefore, an apparition, which exhibits itself only for the purpose of being urged to speak, was addressed, could be

Hor. My lord, I did,
But answer made it none; yet once methought 215
It lifted up it head and did address

216. *it*] $Q_2Q_3Q_4F_1F_2$, White, Cla. Ktly. *his* Q_1, Sta. *its* $Q_5F_3Q'76F_4$, et cet.

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of no consequence. Be it remembered likewise that the words are not as lately pronounced upon the stage: "Did not *you* speak to it?"'

216. **it head**] CRAIK (Note *on Jul. Cæs.* I, ii, 124): The word *its* does not occur in the authorized translation of the Bible; it is, however, found in Sh. There is one instance [the only one, according to ROLFE, where it is not spelled *it's*, with an apostrophe] in *Meas. for Meas.* I, ii, 4. But the most remarkable of the plays in this particular is probably *Wint. Tale;* where in I, ii, 151-158, we have as many as three instances in a single speech of Leontes; again in I, ii, 266, and III, iii. 46. On the other hand, we have the following instances in F_1 of the use of *it* in possessive sense, where we now use *its*: *Wint. Tale*, II, iii, 178; III, ii, 101; *King John*, II, i, 160, 161, 162; *Lear*, I, iv, 235 (*bis*); the passage 'that nature which contemnes it origin,' in *Lear*, IV, ii, 32, is not in Ff; but Q_1 has *ith* and Q_2 *it*. There is also one passage in our English Bible, *Levit.* xxv, 5, in which the reading of the original edition is 'of it own accord.' The modern reprints give 'its.' [ROLFE adds: In the Geneva Bible, 1579, we have 'it owne accorde,' in *Acts*, xii, 10.] Trench (*English Past and Present*) doubts whether Milton has once admitted *its* into *Paradise Lost*, 'although, when that was composed, others frequently allowed it.' But he does use it occasionally, *e. g.* 'The mind is its own place.'—*Par. Lost*, i, 254; and '—— falsehood . . . returns Of force to its own likeness.'—*Ib.* iv, 813. [ROLFE: See also *Hymn on the Nativity*, 106.] Generally, however, he avoids the word, and easily does so by personifying most of his substantives; it is only when this cannot be done that he reluctantly accepts the services of the little *parvenu* monosyllable. Bacon has frequently *his* in the neuter. Trench notices the fact of the occurrence of *its* in Rowley's *Poems* as decisive against their genuineness. The modern practice is the last of three distinct stages through which the language passed, as to this use of *its*, in the course of less than a century. First, we have *his* serving for both masculine and neuter; secondly, we have *his* restricted to the masculine, and the neuter left with hardly any recognized form; thirdly, we have the defect of the second stage remedied by the frank adoption of the heretofore rejected *its*. And the most curious thing of all in the history of the word *its* is the extent to which, before its recognition as a word admissible in serious composition, even the occasion for its employment was avoided or eluded. This is very remarkable in Sh. The very conception which we express by *its* probably does not occur once in his works for ten times that it is to be found in any modern writer. So that we may say the invention or adoption of this form has changed not only our English style, but even our manner of thinking. The Saxon personal pronoun was, in the nominative singular, *He*, masculine; *Heó*, feminine; *Hit*, neuter. *He* we still retain; for *Heó* we have substituted *She*, apparently a modification of *Seó*, the feminine of the demonstrative; *Hit* we have converted into *It* (though the aspirate is still often heard in the Scottish dialect). The genitive was *Hire* for the feminine (whence our modern *Her*), and *His* both for the masculine and the neuter. It is to be understood, of course, that *its*, however convenient, is quite an irregular forma-

Itself to motion, like as it would speak; 217
But even then the morning cock crew loud,
And at the sound it shrunk in haste away
And vanish'd from our sight.
Ham. 'Tis very strange. 220
Hor. As I do live, my honour'd lord, 'tis true,
And we did think it writ down in our duty
To let you know of it.

217. *like*] Om. Q'76.
221. *honour'd*] *honourable* F_2F_4, Rowe. *honorable* F_3.
222. *writ down in*] *then* Q'76.
223,224. *To...but*] One line, Seymour.
223. *of*] Om. Q'76.

tion; the *t* of *it* (originally *hit*) is merely the sign of the neuter gender, which does not enter into the inflection, leaving the natural genitive of that gender (*hi, hi-s*) substantially identical with that of the masculine (*he, he-s, hi-s*).

To the foregoing ROLFE adds the following instances of *it's* in F_1: *Temp.* I, ii, 95; *Ib.* I, ii, 393; 2 *Hen. VI:* III, ii, 393; *Hen. VIII:* I, i, 18. *It*, or *yt*, possessive is found in F_1 in fourteen passages. The following are not mentioned by Craik: *Temp.* II, i, 163; 2 *Hen. IV:* I, ii, 131; *Hen. V:* V, ii, 40; *Rom. & Jul.* I, iii, 52; *Timon*, V, i, 151; *Ham.* I, ii, 216; *Ib.* V, i, 209; *Ant. & Cleo.* II, vii, 49; *Ib.* II, vii, 53; *Cym.* III, iv, 160. Rolfe concludes: No argument in regard to the date of the plays can be based upon the occurrence of these various forms of the possessive *its*. We find all three in some of the earliest plays, two different forms in the very same play, and *it's* in *Hen. VIII*, which, according to White, is the latest of the plays. The simple fact is, that Sh. wrote in the early part of that transitional period when *its* was *beginning* to displace *his* and *her* as the possessive of *it*, and that just at that time the forms *it* and *it's* were more common than *its*, though this last was occasionally used even before the end of the 16th century. See Wright's *Bible Word-Book*, and Marsh, *Lectures on Eng. Lang.*, First Series, p. 397. [See also MÄTZNER, i, 296, and MOMMSEN, *Rom. & Jul.*, p. 22. Indeed, this whole note ought to have been given in the Variorum ed. of *Rom. & Jul.* I, iii, 52, but my only apology for this and similar omissions in that volume is the terror with which the endless pages in prospect inspired me in those early days; and I have not outgrown it yet. ED.]

217. **like as it would**] As if. See II, i, 91, 95; III, iv, 135; *Macb.* I, iv, 11; or ABBOTT, § 107, or MÄTZNER, ii, 128, and iii, 494.

218. **even**] Just, exactly. See ABBOTT, § 38, or SCHMIDT, (s. v.) 4.

219. **shrunk**] WARTON: It is a most inimitable circumstance in Sh. to make the Ghost, which has been so long obstinately silent, and of course must be dismissed by the morning, begin or rather prepare to speak, and to be interrupted at the very critical time of the crowing of a cock. Another poet, according to custom, would have suffered his Ghost tamely to vanish without contriving this start, which is like a start of guilt,—to say nothing of the aggravation of the future suspense, occasioned by this preparation to speak and to impart some mysterious secret. Less would have been expected had nothing been promised.

221. **As**] See MÄTZNER, iii, 493, $\beta\beta$; and for the old preterite 'writ' in the next line, see *Ib.* i, 368.

Ham. Indeed, indeed, sirs, but this troubles me.
Hold you the watch to-night?
Mar. } *Ber.* } We do, my lord. 225
Ham. Arm'd, say you?
Mar. } *Ber.* } Arm'd, my lord.
Ham. From top to toe?
Mar. } *Ber.* } My lord, from head to foot.
Ham. Then saw you not his face?
Hor. O, yes, my lord; he wore his beaver up.
Ham. What, look'd he frowningly? 230
Hor. A countenance more in sorrow than in anger.
Ham. Pale, or red?

224. *Indeed, indeed*] *Indeede* Qq, Pope, Jen. Seymour.
225, 226, 227. Mar. Ber.] Cap. Dyce, Sta. Del. Glo.+. All. Qq. Both. Ff, Rowe+.
227–229. *My...not*] One line, Steev. Cald. Bos. Knt i.
227. *My lord,*] Om. Q'76.
228. *face?*] *face.* Q_2Q_3.
230, 231. *What...more*] One line, Cap. Steev. Var. Cald. Knt i, Coll. Sing. El. White, Ktly.
230. *What,*] Ff. *What* Qq. *How* Q_1, Sta.
he] *he*, Sta.
232. *Pale,*] *Pale* Dyce, Sta. Glo.+, Mob.

226. **Arm'd**] KNIGHT. This passage is sometimes read and acted as if it applied to the manner in which Hor. and Mar. were to hold their watch; and we have somewhere seen a criticism which notes line 228 as a memorable example of an abrupt transition. Without doubt it is asked with reference to the Ghost. Hamlet anticipates the re-appearance of the figure when he asks, line 225, and proceeds to those minute questions which carry forward the deep impressions of truth and reality with which everything connected with the supernatural appearance of the Ghost is invested

229. **beaver**] Florio (*A Worlde of Wordes*, 1598) gives: *Bauiêra*, the chin peece of a caske or head-peece. Bullokar (*English Expositor*, 1616) defines: *Beauer* In armour it signifieth that part of the helmet which may bee lifted vp, to take breath the more freely. DOUCE (i, 439) shows that it is frequently used to denote the whole helmet, as in 3 *Hen. VI*: I, i, 12, and gives representations of the helmet and its parts; as also KNIGHT at 2 *Hen. IV*: IV, i, 120. WORCESTER cites Stephenson as deriving it from Fr. *buvoir*, because it enabled the wearer to drink. The definitions of RICHARDSON and WEDGWOOD are not borne out by references to Sh. HUNTER (ii, 219): Some say it ought to be 'he wore his beaver *down*,' but Sh. has the authority of one who ought to know something concerning what belongs to knights and chivalry: 'they their bevers up did rear.'—*Faerie Queene*, IV, vi, 25.

232. **Pale or red**] CORSON: The meaning is marred without the comma of F_1 after 'Pale.' Hamlet must be supposed to utter 'Pale' as a thing of course, paleness being the conventional idea attached to a ghost. The word should be uttered

Hor. Nay, very pale.
Ham. And fix'd his eyes upon you?
Hor. Most constantly.
Ham. I would I had been there.
Hor. It would have much amazed you. 235
Ham. Very like, very like. Stay'd it long?
Hor. While one with moderate haste might tell a hundred.
Mar., *Ber.* Longer, longer.
Hor. Not when I saw't.
Ham. His beard was grizzled? no?

235, 236. *It...like,*] One line, Cap. Steev. Var. Cald. Knt i, Coll. White.
236, 237. *very...haste*] One line, Cap. Mal.
236. *Very like, very like*] *Very like* Qq, Pope+, Jen. El.
236. *Stay'd it*] *Did it stay* Seymour.
237. *moderate*] *modern* Knt i (a misprint—*N. & Qu.* 4 Jan. '51).
hundred] *hundreth* Qq.
238. Mar. Ber.] Cap. Both. Qq. All. Ff.
239. *saw't*] *did see it* Seymour.
239. *grizzled? no?*] Cap. *grissl'd, no.* Q_2Q_3. *griss'ld, no.* Q_4. *grisseld, no.* Q_5. *grisly? no.* F_1, Cald. Knt. *grisly?* $F_2F_3F_4$, Rowe+. *grisled?* Q'76, Jen. *grisl'd? no.* Warb. *grizzled,—no?* Dyce, Sta. Mob.

with a falling inflection, and then 'or red' added, after a pause, with a certain anxious impatience: Pale, was he? or red; how was it? In other words, he hasn't the two ideas, 'pale' and 'red,' in his mind at once; when he first speaks he has only that of 'Pale,' on which his voice rests. He then adds, somewhat impatiently, 'or red?' A semicolon would mark the division better than a comma.

236. **like**] CLARENDON: See II, ii, 336. This use of 'like' instead of 'likely' has become provincial. Congreve (*Way of the World*, IV, iv) puts it into the mouth of the rustic, Sir Wilfull.

239. **grizzled**] MOBERLY: The meaning seems to be 'grisly'—foul and disordered. Probably Hamlet's meaning in asking the question was to find whether his father showed signs of a violent death, like Gloster, in 2 *Hen. VI:* III, ii, 175; but he repels the supposition at once, as being unwilling to connect personal violence with the thought of his father.

239. **grizzled? no?**] AS YOU LIKE IT (*Gent. Maga.* 1760, vol. lx, 403): 'No' appears to have been given very improperly to Ham. The question is designed to try how far Hor. has observed the Ghost. Ham. therefore proposes the question of a beard of a different colour to that of his father's. To which Hor., giving a negative to the question, describes the beard as it really was. [This ingenious suggestion carries probability almost sufficient to justify its adoption in the text; for two reasons—First. After an affirmative question we instinctively anticipate the answer *yes*, not 'no,' which would more naturally follow a negative question: His beard was *not* grizzled?' Secondly. It is eminently characteristic of the precise Horatio (e'en the justest man Ham. had ever found) to draw a nice distinction between 'grizzled' and 'sable silvered.' He had been most exact in his estimate of the time the Ghost stayed, and he would be equally exact even as to the colour

Hor. It was, as I have seen it in his life, 240
A sable silver'd.
Ham. I'll watch to-night;
Perchance 'twill walk again.
Hor. I warrant it will.
Ham. If it assume my noble father's person,
I'll speak to it, though hell itself should gape
And bid me hold my peace. I pray you all, 245
If you have hitherto conceal'd this sight,
Let it be tenable in your silence still,

240. *as*] Om. F_3F_4, Rowe.
241. *I'll*] F_4, Rowe+, Sing. ii, White, Sta. Huds. *Ile* F_1F_2. *I'le* F_3. *I will* Qq, et cet.
241, 242. *I'll...again*] As one line, Ff, Rowe+, White, Huds.
241. *night*] *nigh* Q_2Q_3.
242. *walk*] *wake* F_1.
warrant] Q_1, Steev. *warn't* Qq. *warrant you* Ff, Rowe+, Bos. Sing. White, Sta. Ktly. *war'nt* Cap. Jen.
246. *conceal'd*] *concealed* F_3F_4.
247. *be tenable in*] *require* Q'76.
tenable] *treble* F_1F_4, Rowe+, Cald. Knt i. *trebble* F_2F_3. *ten'ble* Warb. *tabled* Nicholson (withdrawn).*
tenable . . . still] *treble . . . now* Warb. conj. (withdrawn).

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and texture of the beard. ED.] CORSON, however, strongly upholds F_1; he says: Hamlet is subjecting his friends to a searching examination, and when he asks the question, 'His Beard was grisly?' he adds, with decision, 'no,' as though he had caught them on this point. 'No' should be read with a strong downward inflection.

241. **I'll**] CORSON: This is strongly emphatic, and it can be better made so in 'I'll' of the Ff than 'I will' of the Qq. It seems, too, that the abbreviated form suits better Hamlet's off-hand mode of speech with his friends.

242. **warrant**] For instances of words composed of two short syllables contracted in pronunciation into monosyllables see WALKER, *Vers.* 65; or ABBOTT, § 463.

244. **gape**] STAUNTON: It here, perhaps, signifies *yell, howl, roar,* &c., rather than *yawn* or *open,* as in *Hen. VIII:* V, iv, 3. CLARENDON: And so, perhaps, 'a gaping pig.'—*Mer. of Ven.* IV, i, 54.

247. **tenable**] CALDECOTT and KNIGHT (ed. i.) defend the misprint of Ff. Both paraphrase it: 'Impose a threefold obligation of silence;' and in proof that this was a favorite scale or measure with Sh., Caldecott adds some examples, which Mrs Clarke's *Concordance* will more than *treble.* WHITE: We might have had some trouble in correcting the misprint of the Ff, if it had not been for the Qq. BAILEY (i, 51) objects to 'tenable' on three grounds: First. 'Tenable in silence' is scarcely English; no ordinary combination of circumstances requires it. Second. It does not express the meaning here intended. Ham. enjoins that the matter be *held* in silence, not *holdable* in silence; the latter is a common condition of all intelligence. Thirdly. 'Tenable' is nowhere to be found in Sh.; 'intenible' occurs once, and singularly enough in an active sense—incapable of holding, not incapable of being held. Furthermore, in addition to these three reasons, the *point* of the line is lost if the right word, 'treble,' be excluded. Ham. is addressing his *three* companions, and he lays upon all three a solemn injunction: 'Let it be *treble* in your

And whatsoever else shall hap to-night
Give it an understanding, but no tongue;
I will requite your loves. So fare you well, 250
Upon the platform, 'twixt eleven and twelve,
I'll visit you.

All. Our duty to your honour.

Ham. Your loves, as mine to you; farewell.

[*Exeunt all but Hamlet.*

My father's spirit in arms! all is not well;
I doubt some foul play; would the night were come! 255
Till then sit still, my soul; foul deeds will rise,
Though all the earth o'erwhelm them, to men's eyes. [*Exit.*

248. *whatsoever*] *what someuer* Q_2Q_3. *what what soeuer* Q_4.
else shall hap] *shall befall* Pope+.
250. *requite*] *require* F_3F_4.
fare] *farre* Q_2Q_3.
you] *ye* Ff, Rowe+, Jen. Knt, Dyce, White, Sta. Huds.
251. *eleven*] *a leauen* $Q_2Q_3Q_4$.
252. *duty*] *duties* Q_1, White, Huds.
honour] *homor* Q_4.
253. *loves*] *love* Ff, Rowe, Pope, Han. Knt, Sta.
farewell.] *so fare you well.* Seym.
253. [Exeunt...Hamlet.] Glo. Exeunt. Manet Hamlet. Q'76. Exeunt Hor. Mar. and Ber. Cap. Exeunt. (after line 252) QqFf.
254. *spirit in arms!*] *spirit in armes?* $F_1F_2F_3$. *spirit* (*in armes*) Qq. *spirit in arms*, Q'76. *spirit! in arms!* Whalley, Rann.
256. *foul*] *fonde* Q_2Q_3.
rise, Though...them, to] Johns. *rise Though...them to* Qq. *rise, Though ...them to* Ff, Mal. *rise, Though...them from* Q'76. *rise,* (*Tho'...them*) *to* Pope.

silence still,' *i. e.* Let all three of you continue to preserve silence respecting it. 'Sh. probably wrote, "Let it be in your *treble* silence still."' Compare *Cym.* V, v, 388: 'Your three motives to the battle,' *i. e.* the motives of you three, not your motives three in number. CLARENDON: Regard it as a secret which ought to be kept. See WALKER, *Crit.* i, 183; or ABBOTT, § 3.

252. **duty**] WHITE: That there is a mere omission of the final *s* appears both by Hamlet's reply, 'Your *loves*,' and by the usage of Shakespeare's time. I think the reading here of Q_1 is of little or no importance, so variable is our old typography as to the final *s* in such words.

253. **loves**] STAUNTON: The hurried repetition, 'your loves, your loves,' of Q_1 well expresses the perturbation of Hamlet at the moment, and that feverish impatience to be alone and commune with himself which he evinces whenever he is particularly moved. CORSON: *Love* is better than 'loves' of the Qq., as being opposed to 'duty;' *love* should be uttered with a slow and deliberate downward wave: Your love, I ask; I don't wish you to act from a sense of duty alone; I ask your love in the matter. Q_1 throws light on the true meaning. Hamlet, though always princely, is impatient of certain conventional courtesies. [See note on 'loves,' I, i, 173.]

257. **to men's eyes**] CORSON: It is questionable as to whether this phrase should be connected with 'rise' or with 'o'erwhelm.' A reader finds it awkward to connect it with 'rise.' The omission of the comma in F_1 after 'them,' thus con

SCENE III. *A room in Polonius's house.*

Enter LAERTES *and* OPHELIA.

Laer. My necessaries are embark'd; farewell;
And, sister, as the winds give benefit
And convoy is assistant, do not sleep,
But let me hear from you.
Oph. Do you doubt that?
Laer. For Hamlet, and the trifling of his favour, 5
Hold it a fashion, and a toy in blood,

SCENE III.] SCENE V. Pope+.
A room...] An apartment...Pope.
...house.] ...Apartment. Cap.
Ophelia.] Ophelia his Sister. Qq.
1. *embark'd*] Cap. *inbarckt* $Q_2Q_3Q_4$. *imbarkt* Q_5. *imbark't* F_1F_2. *imbark'd* F_3F_4, Rowe+, Jen.
3. *convoy is assistant,*] Theob. *conuoy is assistant;* Ff, Rowe, Pope, Jen. *conuay, in asistant* $Q_2Q_3Q_4$. *conuay, in assistant,* Q_5. *convey in assistant,* Q'76.
3. *sleep*] *slip* Theob. conj. (withdrawn).
5. *favour*] *fauours* Ff, Rowe, Pope, Han. Cald. Knt, Sta.

necting it with 'o'erwhelm,' makes equally good sense, and adapts the construction of the sentence better to its vocal expression.

SCENE III.] COLERIDGE: This scene must be regarded as one of Shakespeare's lyric movements in the play, and the skill with which it is interwoven with the dramatic parts is peculiarly an excellence of our poet. You experience the sensation of a pause without the sense of a stop.

1. **embark'd**] CORSON: As applied to things, *imbark't* or *inbark't* seems preferable to 'embark'd.'

2. **as**] ABBOTT, § 109: We almost always apply *as*, like *because*, to the past and the present; Sh. often uses it of the future, in the sense of 'according *as*.' In the present passage a modern reader would at first naturally suppose 'as' to mean *since*, or *because*, but the context shows it means 'according *as*.'

2. **benefit**] WALKER (*Crit.* i, 94): It is to be observed that the words *benefit* and *beneficial*, in our old writers, almost uniformly involve the idea of a *benefactor*, which has since been dropped, except in cases where the context implies that idea, *e g. conferring* or *receiving a benefit*.

3. **convoy**] CLARENDON: That is, conveyance. See *All's Well*, IV, iv, 10.

5. **trifling**] CALDECOTT: That is, gay and thoughtless intimation.

6. **fashion**] CLARENDON: That which is changeable and temporary. See Lyly's *Euphues*, ed. Arber, p. 81: 'Tush Philautus was liked for fashion sake, but neuer loued for fancie sake.'

6. **toy**] That is, *caprice*, as in *Rom. & Jul.* IV, i, 119: 'inconstant toy.' Sh. uses this word, as Staunton says (*King John*, I, i, 232), with great latitude. See its use in I, iv, 75. CLARENDON: A pastime and fancy, not a deep affection. See *Oth.* I, iii, 269.

6. **blood**] DYCE (*Gloss.*): Disposition, inclination, temperament, impulse. [See line 116 of this scene, and III, ii, 64.]

A violet in the youth of primy nature, 7
Forward, not permanent, sweet, not lasting,
The perfume and suppliance of a minute;
No more.

Oph. No more but so?

Laer. Think it no more; 10
For nature crescent does not grow alone
In thews and bulk; but, as this temple waxes,

7. *youth of primy*] *youth and prime of* Q'76.
8. *Forward*] *Froward* F_1F_2.
sweet, not] *tho' sweet, not* Rowe +. *sweet, but not* Cap. Ktly.
9. *The perfume and*] *The* (reading *The...No more.* as one line) Ff, Rowe.
minute;] *minute* Qq. *minute?* F_1. *minute:* Q'76.
10. *No more.*] *No more*— Warb. *but no more* Coll. (MS).
No more] *Mo more* Q_4.
so?] Rowe. *so.* QqFf.
11 *crescent*] *creſſant* $QqF_1F_2F_3$.
12 *bulk*] *bulkes* Qq.
this] *his* Ff, Rowe, Pope. *the* Han.

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7. **primy**] NARES: Early, belonging to the spring; perhaps, peculiar to this passage.

8. **Forward**] CALDECOTT: Early, ripe before due season; and thence having in it the principles of premature decay.

8. To aid the scansion of this line different expedients have been devised (see Text. Notes). MOMMSEN (*Perkins-Shakespeare*, Berlin, 1854, pp. 360, 496) throws the accent on the second syllable of 'lasting,' as we sometimes find it in words which are now paroxytone; *e.g.* semblánce, marchánt, &c. To pronounce it as a trochee, lásting, is against the Shakespearian usage of admitting a trochee only after a pause. But, ELZE asks, Why cannot both the last two feet be trochees: 'swéet not | lásting'? ABBOTT and CLARENDON prolong 'sweet' into a dissyllable (§ 484, and see *Macb.* I, ii, 5). MOBERLY finds the solution in 'permanent.' 'The meaning of this word induces a slight pause, and so gives it the time of an additional syllable.' [In other words, the voice of an intelligent reader cures instinctively such defects in metre; if they be defects.]

9. **suppliance**] JOHNSON: It is plain that *perfume* is necessary to exemplify the idea of *sweet, not lasting*. With the word *suppliance* I am not satisfied, and yet dare hardly offer what I imagine to be right. I suspect that *soffiance*, or some such word, formed from the Italian, was then used for the act of fumigating with sweet scents. MASON: An amusement to fill up a vacant moment. STEEVENS: What was supplied us for a minute. It is found in Chapman's ninth *Iliad*.

10. **so?**] CORSON [who prefers the punctuation of the QqFf]: This speech is certainly meant to express Ophelia's submissiveness to her brother's opinion, not to question the correctness of it.

11–14. **For . . . withal**] TSCHISCHWITZ transposes these lines to follow line 32, because, as he alleges, they afford not the slightest explanation to 'Think it no more,' and because they have been evidently inserted in the wrong place through some blunder, and are intelligible only when restored to their proper order, as he deems it.

12. **thews**] ROLFE (CRAIK'S *Jul Cæs.* I, iii, 81): That is, muscular powers; as in

The inward service of the mind and soul
Grows wide withal. Perhaps he loves you now;
And now no soil nor cautel doth besmirch 15
The virtue of his will; but, you must fear,
His greatness weigh'd, his will is not his own ·

13. *and*] Om. Q_4.
15. *soil nor*] *foyle nor* F_2F_3. *foil nor* F_4, Rowe. *soil of* Warb. *soil, or* Heath.
16. *will*] *feare* F_1F_2. *fear* F_3F_4, Rowe.
16. *fear,*] *feare,* Qq. *feare* F_1F_2. *fear* F_3F_4, Rowe. *fear;* Ktly.
17. *weigh'd*] *wayd* Q_2Q_3. *waid* Q_4Q_5.

all the three instances in which Sh. uses the word (the third is 2 *Hen. IV:* III, ii, 276). It comes from the Saxon *theow* or *theoh*, whence also *thigh*, and must not be confounded with the obsolete *thews* = manners, or qualities of mind, which is from the Saxon *theaw*. This latter *thews* is common in Spenser, Chaucer, and earlier writers; the former is found very rarely before Shakespeare's day. It occurs (as cited by NARES) in Turbervile's *Ovid's Epistles*, 1567: 'the thews of Helens passing form.' In the earlier version of *Layamon's Brut*, at the end of the twelfth century (verse 6361): 'Monnene strengest of maine and of *theawe* of alle thissere theode' (of men strongest of main, or strength, and of sinew, of all this land). But Sir F. Madden remarks (III, 471): 'This is the only instance in the poem of the word being applied to bodily qualities, nor has any other passage of an earlier date than the sixteenth century been found in which it is so used.' TSCHISCHWITZ: The *s* is probably not a sign of the plural, but a derivative affix for *th*, whence we may infer an abstract *thewth*, denoting *growth*, in later English *thewth*.

12. **this**] CORSON (p. 12): 'His' of F_1 stands for 'nature': as nature's temple grows, the service within widens. There is a metaphor implied.

12. **temple**] See *Macb.* II, iii, 64; *R. of L.* 719, and 1172, in proof of CALDECOTT's remark that this is never but on grave occasions applied to the body.

13. **inward service**] CALDECOTT: As the body increases in bulk, the duties calling forth the offices and energies of the mind increase equally. MOBERLY: 'Αὐξανομένῳ τῷ σώματι συναύξονται καὶ αἱ φρένες.—Herodotus, iii, 134.

14. **Grows**] HUDSON: The passage would seem to imply that Hamlet is not so old as he is elsewhere represented to be.

15. **cautel**] DYCE (*Gloss.*): Craft, deceit. 'Cautelle: *A wile, cautell, sleight; a craftie reach, or fetch, guilefvl deuise or endeuor; also, craft, subtiltie, trumperie, deceit, cousenage.*'—Cotgrave. CLARENDON: Only used elsewhere by Sh. in *L. C.* 303. RUSHTON (*Sh.'s Testamentary Language*, p. 43): Sh. may have written these lines remembering the following passage from Swinburn's *Treatise on Wills*, 1590: 'There is no cautele under heaven, whereby the libertie of making or revoking his testament can be utterly taken away,'—p. 61. Again Laertes says, line 20, 'He may not carve for himself,' and according to Swinburn, 'it is not lawful for legataries to *carve for themselves*, taking their legacies at their own pleasure,' &c.—p. 50.

16. **virtue**] JOHNSON: It here seems to comprise both *excellence* and *power*, and may be explained the *pure effects*. MASON: His virtuous intentions. STAUNTON: It here seems to import *essential goodness;* as we speak of the *virtues* of herbs, &c.

16. **will**] CALDECOTT: The Ff contain a clear misprint by the eye catching and giving the same word twice.

For he himself is subject to his birth;
He may not, as unvalued persons do,
Carve for himself, for on his choice depends 20
The safety and health of this whole state,
And therefore must his choice be circumscribed
Unto the voice and yielding of that body
Whereof he is the head. Then if he says he loves you,
It fits your wisdom so far to believe it 25
As he in his particular act and place
May give his saying deed; which is no further
Than the main voice of Denmark goes withal.

18. Om. Qq.
19. *unvalued*] *inferior* Q'76.
20. *Carve for*] *Crave for* Q_4Q_5. *Bestow* Q'76.
21. *safety*] *safty* Q_4Q_5. *safetie* Q_6. *sanctity* Ff, Rowe, Pope, Theob. Cald. Knt. *sanity* Theob. conj. Han. Johns. Cap. White. *saftty* Sing.
health] *the health* Warb. Jen. Steev. Var. Dyce, Sta. Del. Huds.
21. *this*] Qq, Coll. Glo. +, Mob. *the* Ff et cet.
whole] *weole* F_1.
24. *he is the*] *he's* Pope +.
26. *particular act and place*] *peculiar Sect and force* Ff, Rowe, Knt. *peculiar act and place* Pope +. *particular sect and force* Cald. *peculiar sect and place* White.

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20. **Carve**] CLARKE (Note on 'Carver,' *Rich. II:* II, iii, 144). Sh. uses the verb to 'carve' very expressively to signify 'hew recklessly' and to 'select selfishly.'

21. **safety**] THEOBALD (*Sh. Rest.* p. 22) conjectured that 'sanctity' of Ff should be *sanity*, because the welfare, preservation of the state was in some degree concerned by Hamlet's choice of a wife. Theobald calls attention to the same misprint of one word for the other in II, ii, 208, and *Macb.* IV, iii, 144. WALKER (*Crit.* iii, 88, also *Vers.* 159) makes the same conjecture: '*Sanity* must surely be the right reading; *sanctity*, at any rate, is absurd. *Frequentius, ut sæpe fit, pro rariori;* the pulpit having familiarized *sanctity* to men's minds.' Both DYCE and ABBOTT, § 484, agree with Walker. The latter says that the present line could not be scanned without prolonging both 'health' and 'whole.' 'Such a double prolongation is extremely improbable, considering the moderate emphasis required. More probably, Theobald's suggestion is right.' MALONE: The editor of F_1, finding the metre defective, in consequence of the article being omitted before 'health,' instead of supplying it, for 'safety' substituted a word of three syllables. COLLIER: 'Safety' was often of old, as here, pronounced as a trisyllable.

21. **this**] CORSON (p. 12): *The* of Ff is better than 'this;' 'state' being used abstractly.

26, 27. **As . . . deed**] CALDECOTT [see Text. Notes]: As he, in that peculiar rank and class that he fills in the state, and the power and means thereto annexed, may enable himself to give his professions effect. COLLIER: *Sect and force* may be strained into a meaning, but 'act and place' require no such effort. The latter is the reading of the (MS) also. WHITE: What tolerable sense has either Q_2 or F_1 in connection with the context? F_1 manifestly corrects two errors, but makes one—'force' for *place*. 'Sect' is class, rank, or, in the slang of society, *set*. So in *Lear*, V, iii, 18.

Then weigh what loss your honour may sustain,
If with too credent ear you list his songs, 30
Or lose your heart, or your chaste treasure open
To his unmaster'd importunity.
Fear it, Ophelia, fear it, my dear sister,
And keep you in the rear of your affection,
Out of the shot and danger of desire. 35
The chariest maid is prodigal enough,
If she unmask her beauty to the moon;
Virtue itself 'scapes not calumnious strokes;
The canker galls the infants of the spring
Too oft before their buttons be disclosed, 40
And in the morn and liquid dew of youth
Contagious blastments are most imminent.

29. *weigh*] *way* $Q_2Q_3Q_4$.
what] *that* F_3F_4, Rowe.
30. *too*] *two* F_2F_3.
31. *lose*] *loose* QqF_4.
chaste] *chast* QqF_1, Cap.
32. *unmaster'd*] *vnmastred* QqF_1F_2 F_3. *unmastered* F_4, Rowe.
34. *keep you in*] *keepe within* Ff, Rowe +, Cald. Knt, Dyce i, Del.
36, 38, and 39 begin with quotation marks, Qq.
37. *beauty*] *beaty* F_2.
39. *galls*] *gaules* Qq. *Galls*, F_1.
infants] *infant* $Q_4Q_5F_2F_3F_4$, Rowe.
40. *their*] *the* Ff, Rowe.

30. **credent**] CLARENDON: Not used elsewhere by Sh. in this sense. It means 'credible,' in *Wint. Tale*, I, ii, 142.

32. **unmaster'd**] JOHNSON: Licentious. Rather, says SEYMOUR, not kept in subjection by the austere virtue of Ophelia.

34. **rear**] JOHNSON: Do not advance so far as your affection would lead you.

36. **chariest**] DYCE (*Gloss.*): Most scrupulous. WEDGWOOD: Anglo-Saxon, *cearig* (from *cearian*, to care), careful. Dutch, *karigh*, sordidus, parcus, tenax.—Kilian, *Dict. Teutonico-Lat.* German, *karg*, niggardly. MOBERLY: The meaning conveyed by the superlative is 'a maid who is far gone in chariness,' that is, 'one who is really chary.' [HUDSON in his forthcoming ed. will read Th' *uncharicst* maid': on the ground that '"chariest" gives altogether too weak a sense to suit either the character of the speaker or of the occasion.' ED.]

39. **canker**] PATTERSON (*Nat. Hist. of Insects*, &c., p. 34): The canker (*Loxotænia rosana*) chooses for its domicile 'the fresh lap of the crimson rose,' and lives among the blossoms, preventing the possibility of their further development.

39. **infants**] CALDECOTT: See *Love's Lab. Lost*, I, i, 101.

40. **buttons**] WEDGWOOD: French, *bouton*, a button, bud, any small projection, from *bouter*, to push, thrust forwards, as *rejeton*, a rejected thing, from *rejeter*, &c. It is remarkable that Chaucer, who in general comes so close to the French, always translates *bouton*, the rosebud, in the *Roman de la Rose*, by *bothum*, and not by *button*.

42. **blastments**] CLARENDON: Only here in Sh. Coleridge uses it in the last scene of *Zapolya*, p. 265: 'Shall shoot his blastments on the land.'

Be wary then; best safety lies in fear;
Youth to itself rebels, though none else near.
Oph. I shall the effect of this good lesson keep, 45
As watchman to my heart. But, good my brother,
Do not, as some ungracious pastors do,
Show me the steep and thorny way to heaven,
Whilst, like a puff'd and reckless libertine,
Himself the primrose path of dalliance treads 50

45. *effect*] *effects* Pope+.
46. *As watchman to*] *About* Q'76.
watchman] Q_2Q_3. *watchmen* Q_4Q_5Ff, Rowe, Jen. Knt i.
my] Om. Q'76.
48. *steep*] *ſtep* Q_2Q_3.
49. *Whilst, like a*] Theob. *Whilſt like a* Ff. (*Whileſt* F_3) Rowe, Pope, Han. *Whiles a* Qq. *Whilst, he a* Warb. *While, like a* Jen. *While as a* Seymour. *Whiles, like a* Glo. Cla. Mob
49. *puff'd and reckless*] Om. Q'76.
reckless] *careless* Pope, Theob. Han. Johns.
49, 50. *libertine, Himself*] *libertine Himſelf*, Ff.
50. *Himself ... treads*] *Thyself ... tread'st* Seymour.

43. **best**] The not uncommon omission of the article before superlatives is perhaps to be explained, according to ABBOTT, § 82, by the double meaning of the superlative, which means not only '*the* best of the class,' but also 'very good.'

43. **safety**] FRANCKE: See *Macb.* III, v, 32. Also *Velleius Paterculus*, ii, 218: frequentissimum initium esse calamitatis securitatem. ELZE: See *Tro. & Cress.* II, ii, 14: 'the wound of peace is surety, Surety secure.'

44. CLARENDON: In the absence of any tempter, youth rebels against itself, *i. e.* the passions of youth revolt from the power of self-restraint; there is a traitor in the camp.

44. **though ... near**] For instances of the omission of the predicate verb, see MÄTZNER, ii, 43, though I can find no parallel instances in the conjunctive clauses there noted. CLARENDON appositely cites *Cymb.* IV, iv, 23.

45. COLERIDGE: You will observe in Ophelia's short and general answer to the long speech of Laertes the natural carelessness of innocence, which cannot think such a code of cautions and prudences necessary to its own preservation.

47. **ungracious**] CLARENDON: Graceless. So 1 *Hen. IV:* II, iv, 490.

47. **pastors**] TSCHISCHWITZ does 'not scruple to change' this to the sing. 'pastor,' parsing the first 'Do' as the auxiliary verb to the second, as well as to 'show,' while 'Himself' remains in grammatical agreement with what has preceded.

47-50. **pastors ... Himself**] See III, ii, 181, for a construction the reverse of this: a plural relative and a singular antecedent. ABBOTT, § 415: 'Himself ... treads' is for 'Whiles you tread.' The construction is changed by change of thought.

49. **puff'd and reckless**] CALDECOTT: Bloated and swollen, the effect of excess; and heedless and indifferent to consequences. 'Ignavus, inefficax, *rechetesse*.'—*Ortus Vocab.* 1514.

50. **primrose**] See *Macb.* II, iii, 17.

And recks not his own rede.

Laer. O, fear me not. 51

I stay too long; but here my father comes.

Enter POLONIUS.

A double blessing is a double grace;

Occasion smiles upon a second leave.

Pol. Yet here, Laertes! Aboard, aboard, for shame! 55

The wind sits in the shoulder of your sail,

And you are stay'd for. There; my blessing with thee!

And these few precepts in thy memory

[*Laying his hand on Laertes's head.*

Look thou character. Give thy thoughts no tongue,

51. *recks*] Pope. *reakes* QqF_2, Cald. *reaks* $F_1F_3F_4$, Rowe. *reck'st* Seymour.
his] *thine* Seymour.
rede] Sing. ii. *reed* Qq, Pope, Theob. Han. Warb. Jen. Coll. ii. *reade* F_1F_2, Cald. *read* F_3F_4, Rowe, Johns. Cap. Steev. Var. Knt, Coll. i, Dyce, White, Huds.
52. SCENE VI. Pope+, Jen.
Enter Polonius.] Cap. After *reed* Qq. After *not* Ff, Rowe+, Jen.
53. [Kneeling to Polonius. Cap.
55. *Aboard, aboard*] *Get aboard* Pope, Han.

57. *stay'd*] *ſtaid* Ff. *ſtayed* Q_2Q_3. *ſtaied* Q_4Q_5.
for. There;] Theob. *for, there* Qq. *for there:* Ff. *for there.* Rowe, Pope.
my...thee] Separate line (reading *My...you*), Theob. Johns.
blessing] *blessings* Jen.
thee] Qq, Cap. Jen. Glo. Dyce ii, Huds. *you* Ff, et cet.
Laying...] Theob. Om. QqFf Cap. Glo.+.
59. *Look*] *See* Ff, Rowe+, Cald Knt, Dyce, White, Sta. Del. Huds.

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51. **rede**] COLLIER: Cares not for his own *counsel* or *advice*. 'Read' was used of old both as a substantive and a verb. CLARENDON: It is not used elsewhere in Sh. See Chaucer, *Cant. Tales*, 1216: 'Ther was noon other remedy ne reed.'

51. **fear**] For other instances of its use as 'fear for,' see III, iv, 7; IV, v, 118; and SCHMIDT, *Sh. Lex.* ABBOTT, § 200: So also the preposition is omitted after 'deprive,' I, iv, 73.

52. **stay**] MOBERLY: Laertes seems to think that Ophelia's spirited reply is giving the conversation a needless and inconvenient turn; for that for sisters to lecture brothers is an inversion of the natural order of things.

53. **double**] DELIUS: Laertes had already taken leave of his father.

57. **There;**] In this punctuation all succeeding edd. have followed Theobald, who could see no reference which 'there,' as punctuated in the Ff, could have, except it be to the 'shoulder' of the sail. CORSON upholds the Ff:—'there,' certainly means at the port, where the ship is all ready to sail, and the attendants are waiting for him. See the 83d line.

59. WARBURTON: Sh. had a mind to ornament his scenes with these fine lessons of social life; but his Polonius was too weak to be the author of them, though he was pedant enough to have met with them in his reading, and fop enough to get them by heart, and retail them for his own. CAPELL (i, 124): 'This observation' of Warburton's] 'is not ill-grounded; for the moment he's at the end of his lesson,

Not any unproportion'd thought his act. 60
Be thou familiar, but by no means vulgar.
The friends thou hast, and their adoption tried,

62. *The*] *Those* Qq, Jen. Glo.+. *adoption*] *a doption* Q_2Q_3. *adaption* Ktly conj.
62. *tried*] *tride* F_1F_2. *try'd* F_3F_4.

we are regal'd with a style very different, and flowers of speech is his way.' CALDECOTT: These golden precepts very ill accord with the character and intellect imputed to Polonius in the rest of the play, where he appears to be what Hamlet calls him, a 'tedious old fool,' a 'wretched rash fool,' 'a foolish prating knave.' KNIGHT adds: 'It is remarkable that in Q_1 the "precepts" are printed with inverted commas, as if they were taken from some known source; or, at any rate, as if Polonius had delivered them by an effort of memory alone.' DYCE (*Remarks*, &c. p. 207): Not at all 'remarkable.' In the Qq (except Q_1), a speech of the Queen, IV, v, 17-20, is 'printed with inverted commas.' [See textual notes on lines 36, 38, 39, of this scene. ED.] In various other early plays THE GNOMIC PORTIONS are so distinguished [Dyce here cites many examples from early poetry of thus marking maxims; he might have descended to much later times. Warburton, in his edition of Sh., uniformly keeps the custom. ED.]. HUNTER (ii, 219): Polonius is the dull, prosing politician of the time. There is probably much personal satire in the character. It was the practice of those politicians to deliver maxims to their children, to be their guide in life. Thus Lord Burghley left ten admirable precepts of worldly prudence to his son Robert, afterwards Earl of Salisbury, which may be read in the *Desiderata Curiosa;* and in *The Harleian Miscellany* is a letter from Sir Henry Sydney to Philip his son, containing divers lessons of prudence delivered in a didactic form. That there was some individual nobleman more particularly pointed at in the character of Polonius I can entertain no doubt, nor that some attentive observer of the men of those times will one day trace the Poet home. Could it be the Lord Chamberlain? Prynne alludes to the practice of bringing living noblemen upon the stage, and names particularly the Lord Admiral, the Lord Treasurer, and Count Gondomer, as persons with whom the stage had made free. RUSHTON (*Shakespeare's Euphuism*, p. 46): The advice of Euphues to Philautus is probably the origin of these few precepts of Polonius. For line 59, see Euphues:—'Be not lavish of thy tongue.' Lines 64, 65, thus Euphues:—'Every one that shaketh thee by the hand, is not joined to thee in heart.' Lines 66, 67, Euphues:—'Be not quarrellous for every light occasion: they never fight without provoking, and once provoked they never cease.' Line 68, Euphues: 'It shall be there better to hear what they say, than to speak what thou thinkest.' [See also II, ii, 86; and FRENCH, in Appendix, p. 239.]

59. **character**] CLARENDON: Used with the accent either on the first or second syllable. As a substantive, with the latter accent, it is found in *Rich. III:* III, i, 81; as a verb, in *Two Gent.* II, vii, 4. [*R. of L.* 807.] CALDECOTT: The verb has the accent on the first syllable in *Son.* 122, 2.

60. **unproportioned**] CLARENDON: Unsuitable, not in harmony with the occasion.

61. **vulgar**] CLARENDON: Common. See *Twelfth N.* III, i, 135, where 'vulgar proof' = common experience; as 'vulgar tongue' = common language.

62. **The**] CORSON: The use of 'them' in next verse makes 'The' preferable to 'Those,' which serves to strengthen the pleonasm.

62. **hast**] SEYMOUR (ii, 153): 'Hast' is not *habes*, but the auxiliary verb,—

Grapple them to thy soul with hoops of steel,
But do not dull thy palm with entertainment
Of each new-hatch'd, unfledged comrade. Beware 65
Of entrance to a quarrel; but, being in,
Bear't, that th' opposed may beware of thee.
Give every man thine ear, but few thy voice;
Take each man's censure, but reserve thy judgement.
Costly thy habit as thy purse can buy, 70
But not express'd in fancy; rich, not gaudy;

63. *them to*] *them vnto* Qq, El. *unto* Seymour.
hoops] *hooks* Pope +, Cap. Steev. Var. Sing.
65. *new-hatch'd*] Pope. *new hatcht* Qq. *unhatch't* Ff, Rowe.
65. *comrade*] *courage* Qq.
67. *Bear't*] *Bear it* Steev. Var. Cald.
opposed] *oppoſer* Q_4Q_5, Johns. Jen. Mal. Steev.
68. *thine ear*] *thy eare* Qq, Glo. +, Mob.

the friends whom, and the adoption of them, thou hast tried and proved. CLARENDON gives the simplest explanation: 'and whose adoption thou hast tried;' but DELIUS explains 'and their adoption tried' as a participial parenthesis: when thou hast put their adoption to the test. TSCHISCHWITZ also (followed by MOBERLY) pronounces this clause a participle, or nominative, absolute, and cites Mätzner, iii, 85.

63. **hoops**] MALONE: 'Grapple' strongly supports Pope's reading, *hooks*. See Minsheu: 'To hook or grapple, viz. to grapple and to board a ship.' It may be also observed, that *hooks* are sometimes made of steel, but 'hoops' never. STEEVENS: We have, however, a 'hoop of gold' in 2 *Hen. IV*: IV, iv, 43. PYE (*Comments*, &c p. 311): I believe hoops are at least as often made of steel as hearts are, or as foreheads are of brass. SINGER: 'Hoops' is an evident misprint for *hooks*. *Grappling-hooks* is a familiar term, but who ever heard of *grappling* with '*hoops*' of steel? WHITE: It is far from improbable that 'hooks' is right. CLARENDON: Pope's reading makes the figure suggested by 'grapple' the very reverse of what Sh. intended; grappling with hooks is the act of an enemy and not of a friend.

64. **dull**] JOHNSON: Do not make thy palm callous by shaking every man by the hand. CALDECOTT: Compare *Tro. & Cres.* II, iii, 201, '*stale* his palm.' WALKER (i, 306): *Dulls* occurs thirteen lines below; may not Sh. have written *stale?* CLARENDON: Compare *Cym.* I, vi, 106: 'hands Made hard with hourly falsehood.' [Compare also *Ham.* V, i, 67.]

65. **comrade**] BADHAM (*Cam. Essays*, 1856, p. 282): This is the trashy correction made by later Qq [*sic*] for the original reading, *courage*. Perhaps Shakespeare's word was *court-ape*. CLARENDON: The accent is on the last syllable, as in 1 *Hen. IV*: IV, i, 96. In *Lear*, II, iv, 213, it is on the first. [See INGLEBY, note on line 74. ED.]

69. **censure**] STEEVENS: Opinion. See I, iv, 35; III, ii, 25.

70. **costly**] TSCHISCHWITZ: The construction is: Costly thy habit buy, as thy purse can. ABBOTT, § 276: The first *as* is sometimes omitted. See II, ii, 201, 'old as I am.'

71. **fancy**] MOBERLY: Not marked or singular in device, but with a quiet costliness, suggestive of habitual self-respect.

For the apparel oft proclaims the man; 72
And they in France of the best rank and station
Are most select and generous, chief in that.

74. *Are...that*] Rowe+, Cap. Jen. Rann, Steev.'93, Var.'03, Var.'13, Cald. Sing. i, Harness, Campbell, Hazlitt, Delius, Clarke, Chambers, Dyce ii, Huds. *Or of a moſt ſelect and generous, chiefe in that* Q2Q3. *Ar of a moſt ſelect and generous, cheefe in that* Q4. *Are of a moſt ſelect and generous, chiefe in that* Q5. *Are of a moſt ſelect and generous cheff in that* Ff, and (reading *chief*) Knt, Corn. Verp. Coll. i, Glo.+, Mob. *Are most select, and generous, chief in that* Steev.'73. *Are most select, and generous chief, in that* Steev.'78, '85. *Are of a most select and generous chief, in that* Mal.Var. *Are most select, and generous chief in that* First Am. Ed. '96. *Are most select and generous chief in that* Dyce i, Hal. *Are of a most select and generous choice in that* Coll.(MS), Coll. ii, El. Ktly. *Are most select and generous; chief in that* Sing. ii, Chas. Kemble. *Are most select and generous in that* White. *Are of a most select and generous sheaf in that* Sta.

74. **Are...that**] STEEVENS: 'Chief' may be used adverbially, a practice common in Sh.: 'chiefly generous.' I would more willingly read, 'Select and generous, are most *choice* in that.' RITSON (*Remarks*, &c. p. 193): The nobility of France are select and generous above all other nations, and chiefly in the point of apparel; the richness and elegance of their dress. MALONE: May we suppose that 'chief' of the Ff is a word borrowed from heraldry? They in France approve themselves to be of a most select and generous *escutcheon* by their dress. *Chef*, in heraldry, is the upper third part of the shield. See Minsheu. This is very harsh; yet I hardly think that the words 'of a' could have been introduced without some authority from the MS. 'Generous'=*generosus*. 'Chief,' however, may have been used as a substantive, for *note* or *estimation*. KNIGHT: It is scarcely necessary to go to heraldry for an explanation of the word: we have it in composition, as in *mischief*, and the now obsolete *bonchief*. 'Chief,' literally the head, here signifies *eminence, superiority*. Those of the best rank and station are of a most select and generous superiority in the indication of their dignity by their apparel. COLLIER (ed. i): The meaning perhaps is: 'Are of a most select and generous rank and station, *chiefly* in that.' DYCE, in his *Remarks*, &c. p. 206, while approving of Collier's rendering of 'chief in that' ('the words can be used here in no other sense' than *chiefly in that*), objects to the violent ellipsis which is implied by inserting 'rank and station' after 'select and generous,' and adds: 'During the many hours which I have spent (perhaps wasted) in collating early dramas, I have known four or five editions of a play, though differing from each other materially elsewhere, yet coincide in some one most erroneous reading (which was corrected by a fortunately extant MS): the text of that particular place having been once vitiated, the corruption had been retained in all the subsequent impressions. Such is evidently the case here (where there is unluckily no MS *Hamlet* to refer to); and the probability seems to be, that the strangely impertinent words, "of a," found their way into the line, while the eye of the transcriber or compositor, glancing away from it for a moment, was arrested by "of the" immediately above.' COLLIER (ed. ii): 'Choice' was formerly not unfrequently spelt *choise*, and the long ſ led to the misprinting of 'choice,' first, *chiefe*, and afterwards *cheff*. The (MS) substitutes 'choice,' and the whole difficulty is removed, for Polonius says that the French are 'of a most select

Neither a borrower nor a lender be; 75
For loan oft loses both itself and friend,

75. *lender be*] *lender boy* Qq.
76. *loan*] *Loane* F_2. *lone* F_1. *loue* Qq. *love* Q'76.
76. *loses*] *looses* Qq.

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and generous choice' in all matters relating to dress. WHITE [see this line and the next above it in Q_1, Appendix, p. 47. ED.]: Here [in Q_2] I believe that we have not only the obvious misprint of 'generall' for 'generous,' and the interpolation of 'of a,' which all editors have supposed, but the accidental repetition in the second line of 'chief' in the first,—a kind of misprint which often occurs in the old texts of these plays. The two errors last named were perpetuated (as errors sometimes unaccountably are), although 'chief' in the first line was changed to 'best.' This reading of White's the CAMBRIDGE EDITORS (*Preface*, viii) approve of as 'probably' what Sh. had 'originally written;' the corruption in Q_2 and Q_6 which, they say, is clearly due to an error in the transcript from which both were copied, may have arisen from Shakespeare's having 'given between the lines, or in the margin, "of," "chief," meaning these as alternative readings for "in" and "best" in line 73. The transcriber by mistake inserted them in line 74.' STAUNTON: The slight change of *sheaf* for 'chiefe' or 'cheff,' a change for which we alone are answerable, seems to impart a better and more poetic meaning to the passage than any variation yet suggested; and it is supported, if not established, by the following extracts from Ben Jonson: '——Ay, and with assurance, That it is found in noblemen and gentlemen Of the best *sheaf*.'—*The Magnetic Lady*, III, iv. 'I am so haunted at the court and at my lodging with your refined choice spirits, that it makes me clean of another garb, another *sheaf*.'—*Every Man Out of His Humour*, II, i. INGLEBY (*N. & Qu.* 13 Sept. 1856) strongly upholds Staunton's *sheaf* in the sense of *a clique*, *class*, or *set* in fashionable society. 'And for this meaning we must have recourse to Euphuism. If *sheaf* be Shakespeare's word, it is not the only instance of Euphuism in Polonius's speech. In line 65, *courage* of the Qq is Euphuistic for *a gallant*. It is so used by Scott in *The Monastery*, and is put into the mouth of that prince of Euphuists, Sir Piercie Shafton. Archers spoke of "arrows of the first sheaf," and the Euphuists appropriated the metaphor, and called their friends "gentlemen of the first sheaf." Every archer of this day has his *best set* (a set = 12 arrows); and every archer of Shakespeare's day had his *first sheaf* (a sheaf = 24 arrows). Thus: "In my time, it was the usual practice for soldiers to choose their *first sheaf* of arrows, and cut those shorter which they found too long," &c.—*Discourse on Weapons*.' Ingleby then cites the passages from Ben Jonson afterwards cited by Staunton, and concludes his note with the expression of his belief that the metaphor in the present case, as well as in *Every Man Out of His Humour*, was taken, not wholly from archery, but from husbandry. H. C. K. (*N. & Qu.* 11 Oct. 1856) upholds the Ff, and explains *cheff* as a measure by which, according to Skinner, cloth and fine linen were sold. TSCHISCHWITZ thinks that the uniformity of the QqFf in the reading 'of a' is an insuperable objection to any change or omission in that direction. The only suspicious words in the line are 'in that' at the end of it, because, as he says, we should rather expect them to be written 'therein.' 'In that' he believes to be the beginning of another line, of which the conclusion is lost, but which expressed in substance 'In that they clothe themselves simply.' Accordingly, in his text the line is: In that *their show denies extravagance*. Mo-

And borrowing dulls the edge of husbandry. 77
This above all: to thine own self be true,
And it must follow, as the night the day,
Thou canst not then be false to any man. 80
Farewell; my blessing season this in thee!
Laer. Most humbly do I take my leave, my lord.
Pol. The time invites you; go, your servants tend.
Laer. Farewell, Ophelia, and remember well
What I have said to you.
Oph. 'Tis in my memory lock'd, 85
And you yourself shall keep the key of it.
Laer. Farewell. [*Exit.*
Pol. What is't, Ophelia, he hath said to you?
Oph. So please you, something touching the Lord Hamlet.

77. *And*] *A* $F_2F_3F_4$, Rowe, Pope. *dulls the edge*] *dulleth edge* Q_2Q_3. *dulleth the edge* Q_4Q_5.
79. *the day*] *to day* Q'76.
82. *do I*] *I do* Q'76.
83. *invites*] *inuests* Qq, Theob. Warb. Cap. Jen. El. Tsch.
85. *to you*] Om. Pope+. *in*] Om. F_3.
87. [Exit.] Exit Laertes. QqFf. (Laer. Ff.)
88. *hath*] Om. F_3F_4, Rowe, Pope, Han.
89. *Lord*] *L.* $F_1F_2F_3$.

BERLY follows Malone in interpreting 'chief' as the upper part of an heraldic shield. KEIGHTLEY: A word even more appropriate than Steevens's 'choice' would have been *taste*. J. BEALE (*N. & Qu.* 4 Sept. 1875) suggested *chiefs*.

77. **husbandry**] MALONE: Thrift, economical prudence. [See *Macb.* II, i, 4.]

79. **night**] WARBURTON, on the ground that the image presented in this simile should be one of cause and effect, substituted *light* for 'night.' It is needless to add that his reasoning has convinced no one up to this present. ED.

81. **season**] JOHNSON: It is more than *infuse*, as WARBURTON interprets it; it is so to infix it that it may never wear out. CALDECOTT: Give a relish to, quicken, it; or it may be, keep it alive in your memory; as things preserved, and by spicery kept from a state of dissolution, are said to be *seasoned*. SINGER: '*To season* . . . . . . to temper wiselie, to make more pleasant and acceptable.—Baret, *Alvearie*. ELZE: It means rather to ripen. MOBERLY: Make these thoughts familiar to you. HUDSON: Used, apparently, in the sense of *ingrain;* the idea being that of so *steeping* the counsel into his mind that it will not fade out.

83. **invites**] THEOBALD preferred *invests*, supposing the term was military, and that it meant 'besieges, presses upon you on every side.'

83. **tend**] JOHNSON: Your servants are waiting for you.

86. **key**] CALDECOTT: Thence it shall not be dismissed till you think it needless to retain it.

89. **So**] In conditional sentences, according to MÄTZNER, iii, 458, *so* is used instead of *if* chiefly where the condition is of a restrictive nature, and expresses a reservation, like (but not always) the Lat. *modo, dum, dummodo.*

89. **the**] For unemphatic monosyllables in emphatic places and accented, see

Pol. Marry, well bethought; 90
'Tis told me, he hath very oft of late
Given private time to you, and you yourself
Have of your audience been most free and bounteous;
If it be so—as so 'tis put on me,
And that in way of caution—I must tell you, 95
You do not understand yourself so clearly
As it behoves my daughter and your honour.
What is between you? give me up the truth.
Oph. He hath, my lord, of late made many tenders
Of his affection to me. 100
Pol. *Affection!* pooh! you speak like a green girl,
Unsifted in such perilous circumstance.
Do you believe his *tenders*, as you call them?
Oph. I do not know, my lord, what I should think.
Pol. Marry, I'll teach you; think yourself a baby, 105
That you have ta'en these *tenders* for true pay,
Which are not sterling. *Tender* yourself more dearly;

94. *'tis*] *it is* F_3, Rowe. *it is*, F_4.
98. *you? give....truth.*] Q'76. *you giue...truth*, Q_2Q_3. *you giue...truth.* $Q_4 Q_5$. *you, giue...truth?* Ff, Rowe.
101, 103. Affection—tenders] Ital. by Sta.
101. *pooh!*] Coll. *puh*, Qq. *puh.* Ff. *puh!* Rowe+.
102. *Unsifted*] *Ungifted* Rochester.
105. *I'll*] *Ile* F_1F_2. *I'le* F_3F_4. *I will* Qq, Cap.
106. *these*] *his* Ff, Rowe+, Knt.
107. *sterling*] *ſtarling* $F_1F_2F_4$. *startling* F_3.

ABBOTT, § 457, where it is said that *the* seems to have been regarded as capable of more emphasis than with us.

92. **private**] CALDECOTT: Spent his time in private visits to you. DELIUS: The time which he had at his own disposal.

94. **put**] CALDECOTT: Suggested to, impressed on. CLARENDON: See *Twelfth N.* V, i, 70; *Macb.* IV, iii, 239; *Meas. for Meas.* IV, ii, 120. [*Ham.* V, ii, 370.]

101. **green**] NARES: Inexperienced, unskilful, still found in *green-horn*, thus also 'greenly,' in IV, v, 79.

102. **unsifted**] WARBURTON: Untried, untempted.

102. **circumstance**] DELIUS: A collective noun.

106. **tenders**] MOBERLY: In the Dutch war of 1674, Pepys tells us that many English seamen fought on the enemy's side, and were heard during an action to cry, 'Dollars now; no tickets,' the latter being the only pay they had received in their own service. This seems to explain the opposition intended here between 'tenders' and 'true pay.'

107. **tender yourself**] MALONE: Regard with affection. CALDECOTT: This was anciently used as much in the sense of *regard* or *respect*, as it was in that of *offer*. 'And because eche like thing *tendreth* his like.'—*Preface to* Drant's *Horace*, 1566.

Or—not to crack the wind of the poor phrase,
Running it thus—you'll *tender* me a fool.
Oph. My lord, he hath importuned me with love 110
In honourable fashion.
Pol. Ay, *fashion* you may call it; go to, go to.
Oph. And hath given countenance to his speech, my lord,
With almost all the holy vows of heaven.
Pol. Ay, springes to catch woodcocks. I do know, 115
When the blood burns, how prodigal the soul

108, 109. *not...thus*] In parenthesis Q_2Q_3, Theob.
108. *not...phrase*] In parenthesis Q_4 Q_5, Pope.
109. *Running*] Coll. conj. *Wrong* Qq. *Roaming* Ff, Rowe, Cald. Knt, El. *Wronging* Pope, Johns. Jen. Steev. Var. Coll. i, Sing. *Wringing* Warb. Theob. Han. Cap.
you'll] *youle* Q_4Q_5.
109. *tender*] *render* F_4.
112. *call it*] *call't* Pope+, Dyce ii, Huds.
113. *to his*] *to it in his* Coll. (MS).
113, 114. *my lord...heaven*] Rowe. One line, QqFf.
114. *almost...holy*] *all the* Ff, Knt, Sing. *almost all the* Rowe.
115. *springes*] *ſprings* $Q_2Q_3Q_4F_3F_4$.
116. *prodigal*] *prodigally* Q'76.

109. **Running**] This emendation, which is COLLIER'S conj., afterwards corroborated by his (MS), DYCE said he had long been convinced of. WHITE calls it 'almost obvious,' and CLARENDON adopts it as more in accordance with the figure in the preceding line. POPE'S emendation JOHNSON supported, believing that *wronging* had reference not to the phrase, but to Ophelia, the 'it' being the redundant 'it' common enough in poetry, as in Pope's, 'To sinner it or saint it.' THEOBALD (*Sh. Rest.* p. 25) conjectured *ranging, i. e.* you, behaving yourself with so much carelessness and liberty, will bring me into contempt, &c. HEATH referred *wronging* to the 'poor phrase,' for 'whoever cracks the wind of anything may surely be said with propriety to wrong or abuse it.' WARBURTON preferred *wringing, i. e.* not farther to crack the wind of the phrase by *twisting* or *contorting* it. CALDECOTT paraphrases the Ff by: 'ranging so far, becoming so wildly excursive, and running into so many senses of the word *tender*.' BADHAM (*Cam. Essays*, 1856, p. 283): Perhaps some readers will think with me that *wrong* is a corruption of *worrying*. The same description of persons will probably read in line 118 'extinct in *birth*' instead of 'extinct in both.' KEIGHTLEY: 'To wrong it thus' is most probably correct. We might read,—supposing the allusion to be to a horse,—*To run*, as in, You run this humour out of breath, *Com. of Err.* I, i. CORSON: The Ff are probably right; Polonius has reference to his varying application of the word 'tender.'

115. **woodcocks**] NARES: Proverbial for a simpleton; probably from the ease with which woodcocks suffer themselves to be caught in *springes* or snares. The phrase here means 'arts to entrap simplicity.' CLARENDON: Compare Gosson, *Apologie for the Schoole of Abuse*, p. 72 (ed. Arber): 'When Comedie comes vpon the Stage, Cupide sets vpp a Springe for Woodcockes, which are entangled ere they descrie the line, and caught before they mistruste the snare.' HARTING (p. 229): The woodcock for some unaccountable reason was supposed to have no brains, and the name of this bird became a synonym for a fool.

116. **prodigal**] For instances of the free use of adjectives as adverbs, see ABBOTT, § 1.

Lends the tongue vows; these blazes, daughter, 117
Giving more light than heat, extinct in both,
Even in their promise, as it is a-making,
You must not take for fire. From this time 120

117. *Lends*] *Giues* Ff, Rowe, Knt. *blazes*] *bavin blazes* Nicholson (*N. & Qu.* 19 Dec. 1868). *daughter*] *oh my daughter* Pope+. *gentle daughter* Cap.

119. *their*] *the* Warb.

120. *take*] *take't* Q_4Q_5. *From this time*] *For this time daughter* Ff, Rowe.

117. MALONE and WHITE believe that some epithet to 'blazes' has been omitted. COLERIDGE (p. 153): A spondee has, I doubt not, dropped out of the text. Either insert *Go to* after 'vows,' or read, 'these blazes, daughter, *mark you*.' Sh. never introduces a catalectic line without intending an equivalent to the foot omitted in the pauses, or the dwelling emphasis, or the diffused retardation. I do not, however, deny that a good actor might by employing the last-mentioned means, namely, the retardation or solemn knowing drawl, supply the missing spondee with good effect. But I do not believe that in this or any other of the foregoing speeches of Polonius, Sh. meant to bring out the senility or weakness of that personage's mind. In the great ever-recurring dangers and duties of life, where to distinguish the fit objects for the application of the maxims collected by the experience of a long life requires no fineness of tact; as in the admonitions to his son and daughter, Pol. is uniformly made respectable. But if an actor were even capable of catching these shades in the character, the pit and the gallery would be malcontent at their exhibition. It is to Hamlet that Pol. is, and is meant to be, contemptible, because in inwardness and uncontrollable activity of movement, Hamlet's mind is the logical contrary to that of Pol., and besides Ham. dislikes the man as false to his true allegiance in the matter of the succession to the crown. WALKER (*Vers.* p. 206) gives ten or twelve instances from Sh. and other dramatists, among them the present passage, in proof of his assertion that 'daughter' is sometimes a trisyllable. 'It is observable,' he adds, 'that in almost all these instances there is a pause—in at least half of them a full stop—after *daughter*. What was the original form of the word? Compare θυγάτηρ. In Chaucer, as far as I am acquainted with him, it is uniformly a dissyllable.' In a foot-note LETTSOM asks: 'Quere, when did the guttural become mute in this word? When pronounced, it would have facilitated a trisyllabic pronunciation.' MOBERLY adopts one of Coleridge's suggestions, and thinks that the strong irony on the word 'vows,' which is spoken with a laugh of contempt, makes it occupy the time of three syllables.

118. **both**] See BADHAM in note on line 109

119. **a-making**] WHITE: There is no purer or more logically correct English than the idiom *a-making*, *a-doing*, *a-building*, &c. Ben Jonson says in his *Grammar*, ii, cap. 3: 'Before the participle present *a* and *an* have the force of a gerund,—"There is some great tempest a-brewing against us."' For instances of the prefix *a* before adjectives and participles used as nouns, see ABBOTT, § 24 (2); also I, v, 19; *Macb.* V, v, 49.

120. CORSON upholds the Ff. 'It may be that "For this" = *For*[*th*] *this*, the *th* of *Forth* being absorbed. The verse of the Ff scans better than that of the Qq; in the latter "fire" must be made dissyllabic, and "From" a heavy syllable. It will

Be somewhat scanter of your maiden presence 121
Set your entreatments at a higher rate
Than a command to parley. For Lord Hamlet,
Believe so much in him, that he is young,
And with a larger tether may he walk 125
Than may be given you; in few, Ophelia,
Do not believe his vows; for they are brokers,
Not of that dye which their investments show,
But mere implorators of unholy suits,
Breathing like sanctified and pious bawds, 130

121. *somewhat*] *ſomething* Qq, Cap. Cam. Cla.
your] *thy* Johns.
maiden presence] *maiden-presence* Theob. ii, Warb. Johns.
122. *entreatments*] *intreatments* Qq, Pope +, Jen. *intraitments* Warb.
123. *parley*] *parle* Qq.
125. *tether*] *tider* Q_2Q_3. *teder* Q_4Q_5. *tedder* Q'76.
may he] *he may* Theob. ii, Warb. Johns.
128. *that dye*] Q'76, Han. *that die* Qq, Pope +, Cap. Jen. Steev. Bos. Cald. Coll. Sing. El. Mob. *the eye* Ff, Rowe, Cald. Knt. *that eye* White.
129. *mere*] Om. Seymour.
implorators] *imploratotors* Q_2Q_3. *implorers* Pope +, Cap.
130. *bawds*] Theob. Pope ii, Han. *bonds* QqFf, Rowe, Pope i +, Jen. Steev. Var. Cald. Knt, Coll. i, Sta. Ktly, Mob.

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be observed, too, that this speech is characterized by the double endings, as Bathurst styles them, and the Ff verse is more in keeping with them.'

122. **entreatments**] JOHNSON: It means here *company, conversation*, French *entrètien*. CLARKE: The entreaties you receive for granting an interview. CLARENDON: 'Parley' in the next line seems to point to the sense of preliminary negotiations, and so *solicitations*.

126. **in few**] For adjectives used as nouns, even in the singular, see ABBOTT, § 5. See also 'the general,' II, ii, 416.

127. **brokers**] MALONE: This meant, in old English, a *bawd* or a *procuress*. [See Cotgrave: *Maquignonner*, To play the Broker, also to play the bawd. ED.]

128. **dye**] CALDECOTT, KNIGHT, WHITE, CORSON, follow the Ff. The first thus paraphrases: 'Of the *cast*, or character, that character of purity, which their *garb*. or assumed expression of passion, bespeaks.' KNIGHT adduces, *Temp.* II, i, 55, 'eye of green,' to show that an eye was used to express a slight tint. DYCE asks if our early writers ever use 'eye' by itself to denote colour? WHITE cites, as an instance in the affirmative, from 'the old translations of the Bible': 'And the eye of manna was as the eye of bdellium.'—*Numbers* xi, 7; later translations substituting 'colour' for 'eye.' STAUNTON thinks 'eye' may possibly be right. MOBERLY: Not of the real stamp which their vesture seems to show.

130. **bawds**] THEOBALD: What idea can we form of a 'breathing *bond*,' or of its being *sanctified* or *pious*. As amorous vows have just been called 'brokers,' and 'implorers of unholy suits,' the plain and natural sense suggests an easy emendation: *bawds*. And this correction is strengthened by the concluding phrase, 'the better to beguile.' MASON (p. 376): Pol. has called Hamlet's vows 'brokers' but two lines before, a word synonymous to *bawds*, and the very title that Sh. gives to Pan

The better to beguile. This is for all: 131
I would not, in plain terms, from this time forth,
Have you so slander any moment's leisure,

131. *beguile*] *beguide* Q_2Q_3.
133. *slander*] *squander* Coll. ii (MS). *moment's*] Pope. *moment* Q_2 Q_3Ff, Rowe, Coll. i, Dyce i, Sta. Glo. +, Ktly, Mob.. *moments* Q_4Q_5. *moments'* Coll. ii (MS).

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darus; 'implorators of unholy suits' is an exact description of a bawd. All such of them as are crafty in their trade put on the appearance of sanctity, and are 'not of that dye that their investments shew.' COLLIER'S (MS) also substitutes 'bawds.' SINGER pronounces *bonds* nonsense. WHITE says that the 'context does not leave a question as to the propriety of Theobald's emendation,—"bawds" having probably been spelled *bauds*.' On the other hand, the advocates of the Ff are as follows: WARBURTON, after sneering at Theobald, paraphrases: Do not believe Hamlet's amorous vows made *to you*; which pretend religion in them (*the better to beguile*), like those sanctified and pious vows (*or bonds*) made *to heaven*. HEATH pronounces the sense of *bonds* unexceptionable, and interprets thus: Vows, uttered in the semblance of sanctified and pious engagements, such as have marriage for their object. MALONE follows Heath, and affirms that by *bonds* were meant *the bonds of love*. SEYMOUR (ii, 155): 'His vows are implorators breathing like bonds (*i. e.* similar bonds, or sanctified vows) to those which are breathed by implorators of unholy suits.' CALDECOTT: Like the protestations of solemn contracts entered into with all the formalities and ceremonies of religion. [DYCE (ed. i) pronounces this note of Caldecott's 'quite as silly as Malone's.'] STAUNTON: 'At one time we were strenuously in favour of Theobald's alteration; we are now persuaded the Ff are right.' CLARKE: We cannot help believing *bonds* to be right, because Sh. uses the word elsewhere to signify 'pledged vows,' 'plighted assurances of faith and troth;' see *Mer. of Ven.* II, vi, 6; *Tro. & Cress.* V, ii, 156. KEIGHTLEY (*Expositor*, p. 287): The whole passage is merely a poetic periphrasis of seduction under promise of marriage; and had the word been *Sounding*, not 'Breathing,' there would probably have been no mistake. CORSON: *Bonds* makes good sense. The general term, *bonds*, suggested, no doubt, by 'brokers,' is used for the more special term, 'vows.' 'Breathing' refers back to 'they,' standing for 'vows;' *bonds*, involving the idea of 'vows,' should not receive the stress, in reading, which should be given to 'pious.' MOBERLY: Like law papers headed with religious formulæ. So policies of insurance begin, even at the present day, with the words, 'In the name of God, Amen.' Shakespeare's bankrupt family had sad experience of such documents.

133. **slander**] JOHNSON: I would not have you so disgrace your most idle moments, &c. MOBERLY: The meaning is, 'Do not misuse any moment of leisure,' as, conversely, you have 'misused our sex,' means 'you have slandered it.'—*As You Like it*, IV, ii, 205.

133. **moment's**] DYCE (*Remarks*, p. 209): It is absolutely necessary to print 'moment's.' Would Shakespeare have employed such a ridiculous inversion when leisure moment' suited the metre as well? ABBOTT, §§ 22, 430, however, adopts moment-leisure,' and gives it as one of many instances of noun-compounds where the first noun may be treated as a genitive used adjectively. See II, ii, 464; III, i, 156. CLARENDON: In the reading of the Ff, 'moment' must be taken as an adjec-

As to give words or talk with the Lord Hamlet.
Look to't, I charge you; come your ways. 135
Oph. I shall obey, my lord. [*Exeunt.*

SCENE IV. *The platform.*

Enter HAMLET, HORATIO, *and* MARCELLUS.

Ham. The air bites shrewdly; it is very cold.

135. *come*] *and so come* Seymour. *so now, come* Coll. ii (MS).
ways] *wayes* $Q_2Q_3Q_4F_1$. *waies* Q_5. *way* $F_2F_3F_4$, Rowe+.
135, 136. *Look...shall*] One line, Cap.
136. Oph. *I...lord.*] Om. Seymour.
SCENE IV.] Cap. Om. Ff. SCENE III. Rowe. SCENE VII. Pope+, Jen.
The platform.] Steev. The Platform before the Palace. Rowe.
and] Om. Ff.
1. *shrewdly*] *shroudly* Qq. *shrew'dly* $F_2F_3F_4$.
it is very cold.] *is it very cold?* F_1 F_2, Knt i. *it is very cold?* F_3F_4.

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tive. This is very common when the first substantive is the name of a place, as in 'Lethe wharf,' I, v, 33.

135. **ways**] For instances of the genitive of nouns used adverbially, see MÄTZNER, i, 389 (a).

SCENE IV.] COLERIDGE: The unimportant conversation with which this scene opens is a proof of Shakespeare's minute knowledge of human nature. It is a well-established fact, that, on the brink of any serious enterprise, or event of moment, men almost invariably endeavor to elude the pressure of their own thoughts by turning aside to trivial objects and familiar circumstances; thus the dialogue on the platform begins with remarks on the coldness of the air, and inquiries obliquely connected, indeed, with the expected hour of the visitation, but thrown out in a seeming vacuity of topics, as to the striking of the clock, and so forth. The same desire to escape from the impending thought is carried on in Hamlet's account of, and moralising on, the Danish custom of wassailing; he runs off from the particular to the universal, and in his repugnance to personal and individual concerns, escapes, as it were, from himself in generalisations, and smothers the impatience and uneasy feelings of the moment in abstract reasoning. Besides this, another purpose is answered;—for by thus entangling the attention of the audience in the nice distinctions and parenthetical sentences of this speech of Hamlet's, Sh. takes them completely by surprise on the appearance of the Ghost, which comes upon them in all the suddenness of its visionary character. Indeed, no modern writer would have dared, like Sh., to have preceded this last visitation by two distinct appearances,—or could have contrived that the third should rise upon the former two in impressiveness and solemnity of interest. But in addition to all the other excellences of Hamlet's speech concerning the wassail-music,—so finely revealing the predominant idealism, the ratiocinative meditativeness of his character,—it has the advantage of giving nature and probability to the impassioned continuity of the speech instantly directed to the Ghost. The *momentum* had been given to his mental activity; the full current of the thoughts and words had set in, and the very forgetfulness, in the fervor

Hor. It is a nipping and an eager air. 2

Ham. What hour now?

Hor. I think it lacks of twelve.

Mar. No, it is struck.

Hor. Indeed? I heard it not; it then draws near the season 5

Wherein the spirit held his wont to walk.

[*A flourish of trumpets, and ordnance shot off, within*

2. *a*] Om. Qq.
an] Om. F_3F_4.
hour] *hower* F_1.
4. *is*] *ha's* F_3F_4. *has* Rowe i. *has not* Rowe ii.
struck] *ſtrooke* QqF_1F_2. *ſtrook* F_3, Cap.
4-7. *No...lord?*] Three lines ending *not....spirit...lord?* Ktly.
5. *Indeed? I*] Cap. *Indeed; I* Qq. *Indeed I* Ff, Jen. *I* Q'76, Rowe+.
5. *it then*] *then it* Ff, Rowe, Knt, Dyce, Glo. Mob.
6. *wont to*] *wonted* Heussi.
[A flourish......] Mal. after Cap. A florish of trumpets and 2. peeces goes of. Qq (off Q_4Q_5). ......Trumpets and Guns. Q'76. Om. Ff. Noise of warlike Musick within. Rowe+.

of his argumentation, of the purpose for which he was there, aided in preventing the appearance from benumbing the mind. Consequently, it acted as a new impulse,—a sudden stroke which increased the velocity of the body already in motion, whilst it altered the direction. The co-presence of Hor., Mar., and Ber. is most judiciously contrived; for it renders the courage of Ham., and his impetuous eloquence, perfectly intelligible. The knowledge,—the unthought-of consciousness,—the sensation,—of human auditors,—of flesh and blood sympathists,—acts as a support and a stimulation *a tergo*, while the front of the mind, the whole consciousness of the speaker, is filled, yea, absorbed, by the apparition. Add, too, that the apparition itself has by its previous appearances been brought nearer to a thing of this world. This accrescence of objectivity in a Ghost, that yet retains all its ghostly attributes and fearful subjectivity, is truly wonderful.

1. **it is**] DYCE (*Remarks*, &c. p. 209): The reading of F_1 would greatly favour the opinion of those critics who contend that the madness of Ham. was real, not assumed; no man in his sound senses, just after remarking that the air bites shrewdly, would inquire if it were very cold. WHITE: The reading of the F_1 is not entirely unworthy of consideration, because Shakespeare's purpose might well have been to suggest that state of the atmosphere between midnight and sunrise when the air bites shrewdly, although it is not very cold. Horatio's reply is not that it is cold, but that the air has this quality. However, that the Qq are right is shown in the first scene.

2. **eager**] WEDGWOOD: French, *aigre*, eager, sharp, biting; Lat., *acer*, sharp, severe, vehement, ardent.

5. **Indeed...season**] SEYMOUR (ii, 156): This line is overloaded. 'I heard it not' is implied in 'indeed.' Read: Indeed? *why* then it does draw near the hour!

6. **wont**] ABBOTT, § 5: This is a corruption from *woned*, from the verb 'wonye, Early English, *wunian*, Anglo-Saxon, 'to dwell.'

6. **ordnance**] COLLIER (ed. 2): Perhaps [in explanation of the Qq] the theatre had only *two pieces* belonging to it. Ben Jonson, in his '*Execration against Vulcan*,'

What does this mean, my lord? 7

Ham. The king doth wake to-night and takes his rouse,
Keeps wassail, and the swaggering up-spring reels;

7. *What...my lord?*] Om. in Steevens's reprint of Q_4.
8. *wake*] *walke* Q_4Q_5.
rouse] *'rouse* Cap.
9. *wassail*] Dyce. *waſſell* Qq. *waſſels* Ff, Cald. Knt. *wassel* Rowe+, Cap. Jen. Steev. Var. Coll. Sing. White, Ktly, Huds.
9. *swaggering*] *staggering* Ktly conj.
up-spring reels] *vp-ſpring reeles* Qq. *vpſpring reeles* F_1F_2. *upſpring reels* F_3F_4, Rowe. *upstart reels* Pope, Han.

speaking of the burning of the Globe Theatre in 1613, tells us that the calamity was caused by the discharge of 'two poor chambers.'

8. **wake**] DYCE (*Gloss.*): To hold a late revel. So, in poets of a much earlier date, we find the words *watch* and *watching* employed as equivalent to 'debauch at night.'

8. **rouse**] GIFFORD (*The Duke of Milan.*—Massinger, vol. i, p. 237, ed. 1805): A 'rouse' was a large glass ('not past a pint,' as Iago says) in which a health was given, the drinking of which by the rest of the company formed a *carouse*. Barnaby Rich is exceedingly angry with the inventor of the custom, which, however, with a laudable zeal for the honour of his country, he attributes to an Englishman, who, it seems, 'had his brains beat out with a pottlepot' for his ingenuity. There could be no *rouse* or *carouse* unless the glasses were emptied. In process of time both these words were used in a laxer sense. They are used in their primal and appropriate signification in 'I've ta'en, since supper, A *rouse* or *two* too much,' &c.—*Knight of Malta*. This proves Johnson and Steevens are wrong: a *rouse* has here a fixed and determinate sense. As we should now say, 'a bumper or two too much.' [See I, ii, 127.]

9. **wassail**] Festivity, a drinking-bout. See *Macb.* I, vii, 64.

9. **up-spring**] Four explanations have been proposed. First: POPE (followed by HANMER) referred it to the King, and changed it into *upstart;* JOHNSON retained 'up-spring,' but adopted in a paraphrase Pope's emendation, 'a blustering upstart.' NARES adds the definition: 'one insolent from sudden elevation.' SINGER also prefers this interpretation. Second: STEEVENS started the correct explanation when he showed by the following passage from Chapman's *Alphonsus*, that the 'up-spring' was a *German dance:* 'We Germans have no changes in our dances. An *Almain* and an *upspring*, that is all.' ELZE confirmed it when, in his edition of Chapman's *Alphonsus* [p. 144], he showed that this 'up-spring' was 'the "Hüpfauf," the last and consequently the wildest dance at the old German merry-makings. See Ayrer's *Dramen*, ed. by Keller, iv, 2840 and 2846: "Ey, jtzt geht erst der hupffauff an. Ey, Herr, jtzt kummt erst der hupffauff." No epithet could therefore be more appropriate to this drunken dance than Shakespeare's "swaggering." I need hardly add that "up-spring" is an almost literal translation of the German name. STAUNTON, while assuming that 'up-spring' refers to a dance, understands 'reels' as a plural noun, qualified by 'up-spring.' [I have always supposed it to be a verb, in the same construction as 'keeps.' ED.] Third: Steevens, in his note on 'rouse,' having quoted from Decker's *Gul's Hornbook:* 'Teach me, thou soveraigne skinker, how to take the German's upsy freeze, the Danish rousa,' &c., CALDECOTT inferred that the 'up-spring' dance might be like the 'upsy freeze,' both connected with the music and riot of a German debauch. BADHAM (*Cambridge Essays*, 1856, p. 283) went

And as he drains his draughts of Rhenish down, 10
The kettle-drum and trumpet thus bray out
The triumph of his pledge.

Hor. Is it a custom?

Ham. Ay, marry, is't;
But to my mind, though I am native here
And to the manner born, it is a custom 15

10. *drains*] *dreines* F_1F_2. *takes* Q'76.
11. *bray out*] *proclaim* Q'76.
12. *Is it*] *It is* F_2.
13. *is't:*] *is't; of an antique date;* Seymour.
14. *But*] *And* Ff, Knt.
native] *a native* Han. ii.
15. *born*] *borne* QqF_1F_2.

a step farther, and would substitute for 'up-spring' in the present line, *upsy freeze*. 'Not that I know,' he adds, 'what *upsy freeze* is, or whence it is derived,' but from Steevens's citation 'it is evident that it was a species of drinking.' 'Up-spring,' he says, 'cannot be a dance (as if the descendants of the Berserker would interpolate their serious drinking with such a frivolous thing as a dance!), nor can it mean upstart—*i. e.* Hamlet's uncle (a likely epithet to be uttered before two persons, and that when he has not yet seen the Ghost, and has no other feeling towards his uncle but one of vague aversion!).' Fourth: KEIGHTLEY (*Expositor*, p. 288) says that it is 'used collectively for the risers from the table, a mode of expression not yet obsolete.'

11. **kettle-drum**] DOUCE (ii, 205): Thus Cleaveland in his *Fuscara, or the Bee Errant*: 'Tuning his draughts with drowsie hums As Danes carowse by kettle-drums.'

12. **triumph**] CALDECOTT: This may be the victory consequent upon the acceptance of the challenge to this 'heavy-headed revel,' or it may be only its pageant and scenic display. DELIUS: It is here the bitterest irony.

12. **custom**] CALDECOTT: The royal custom in Denmark near the date of this play may be seen in Howell's *Letters*: 'The King [Christian IV., who reigned from 1588 to 1649] feasted my Lord once, and it lasted from eleven of the clock till towards evening; during which time the King began thirty-five healths. . . . The King was taken away at last in his chair.' [Caldecott cites several other authorities to the same effect.] HUNTER (ii, 221): The English, in the Tudor reigns, appear to have been a remarkably sober people, and the introduction of the vice of drunkenness is attributed by contemporary writers to the connection with the Netherlands.

14, 15. **native . . . manner born**] RUSHTON (*Sh. Illust. by Old Authors*, i, 47): In the manumission by Henry VIII of two villeins the following words are used: 'We think it pious and meritorious with God to manumit Henry Knight, a taylor, and John Herle, a husbandman, our natives, as being born within the manor of Stoke Clymmysland.'—*Barr. Stats.* 276. Hamlet, therefore, may speak of Denmark, or Elsinore as the manor, himself as *nativus*, to the manor born, and the 'heavy-headed revel' as a custom incident to the manor. 'Manor' is here used, probably, in a double sense, as in *Love's Lab.* I, i, 208, where it is contrasted with *manner*. It is of little importance whether the word be spelt *manner* or *manor*, the mention of one would suggest the other, which is *idem sonans*, but different in meaning.

More honour'd in the breach than the observance. 16
This heavy-headed revel east and west
Makes us traduced and tax'd of other nations;
They clepe us drunkards, and with swinish phrase

17-36. *This...fault.*] In the margin, Pope ('perhaps as being thought too verbose'), Han.
17-38. *This...scandal.*] Om. Ff, Rowe, Pope, Han.
17. *revel*] *reueale* Q_2Q_3. *reuelle* Q_4. *reuell* Q_5.
17, 18. *revel east and west Makes*] Qq. *revell, east and west; Makes* Pope i. *revell, east and west, Makes* Pope ii+, Jen. Steev. Var. Cald. Knt, Sing. Ktly. *revel east and west, Makes* Warb. *revel, east and west Makes* Coll. El. Sta. White.
18. *traduced*] *tradust* Q_2Q_3.
tax'd] Pope. *taxed* Qq.
19. *clepe*] *clip* Qq, Pope i.

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16. DYCE (*Remarks*, p. 210): I once heard an eminent poet maintain that this line, though it has passed into a sort of proverbial expression, is essentially nonsense: 'how,' said he, 'can a custom be *honoured in the breach?*' Compare the following line of a play attributed to Jonson, Fletcher, and Middleton: 'He keeps his promise best that breaks with hell.'—*The Widow*, III, ii. MITFORD (*Gent. Maga.* Feb. 1845): The meaning is: 'It is a custom that will more honour those that break it than those who observe it;' 'honoured' is put for *honourable*, and transferred to the subject. HUNTER (ii, 221): We may regard Sh. as again making an effort, like that in *Oth.* II, iii, 79 (and efforts by a genius such as his are not lost), to free his countrymen from so baneful a vice.

17. **east and west**] JOHNSON: That is, 'makes us traduced east and west of other nations.' [Not as WARBURTON says, 'this revel from morn till night.']

17-38. As these lines are not in Q_1, MALONE supposes that they were omitted out of deference to Anne of Denmark, the queen of James I. KNIGHT, on the other hand, ingeniously conjectures that they were added in Q_2 in order to qualify the harsh description of royal riot in lines 8-12. A trait of Shakespeare's character may be herein indicated: he would not suppress the lines offensive to royalty, because the description given in them was true; he only made it less severe by adding a tolerant exposition of the mode in which one ill quality destroys the lustre of many good ones. After the queen's death the passage was omitted in the Ff. ELZE believes that they were erased by Sh., but restored by the printer of Q_2 in order to justify his title-page, wherein it was stated that the play was 'enlarged to as much again as it was,' and is inclined to believe them spurious.

18. **of**] For other instances of 'of' used for *by*, see III, i, 154; IV, ii, 12; *Macb.* III, vi, 27, or ABBOTT, § 170.

19. **clepe**] From the Anglo-Saxon, *cleopian*, to call. See *Macb.* III, i, 93.

19. **drunkards**] STEEVENS: And well our Englishmen might; for in 1604 the following mention is made of a Dane in London, in *Looke to it: For Ile Stabbe ye* [by Samuel Rowlands, p. 21, ed. *Hunterian Club*]: 'You that will drinke *Reynaldo* vnto death: The *Dane*, that would carowse out of his Boote.'

19. **swinish**] HUNTER (ii, 221): This seems to allude to some parody on the style of the kings of Denmark, which bore allusion to this habit. CLARENDON: Could Sh. have had in his mind any pun upon 'Sweyn,' which was a common name of the kings of Denmark?

Soil our addition; and indeed it takes 20
From our achievements, though perform'd at height,
The pith and marrow of our attribute.
So, oft it chances in particular men,
That for some vicious mole of nature in them,
As, in their birth,—wherein they are not guilty, 25
Since nature cannot choose his origin,—
By the o'ergrowth of some complexion,
Oft breaking down the pales and forts of reason,
Or by some habit that too much o'er-leavens
The form of plausive manners; that these men,— 30

23. *So, oft*] Theob. *So oft* Qq, Pope, Han. Cap.
men,] *men;* Cap.

27. *the*] Pope. *their* Qq, Knt, Coll. White, Del.
complexion] *complextion* Q_2Q_3.

20. **addition**] CALDECOTT: Disparage us by using as characteristic of us, terms that impute swinish properties, that fix a swinish 'addition' or title to our names. [See *Macb.* I, iii, 106. ED.]

21. **at height**] CALDECOTT: To the utmost. [An instance of the absorption of the definite article; 'at' height, *i. e.* at *the* height. Thus also 'with blood,' I, v, 65. See ALLEN'S note, *Rom. & Jul.* p. 429. ABBOTT, § 90, considers *the* as simply omitted. ED.]

22. **pith . . . attribute**] JOHNSON: The best and most valuable part of the praise that would otherwise be attributed to us.

24. **mole**] HEATH: A blemish of any kind, exactly corresponding to 'stamp of one defect,' in line 31. MALONE: Compare: For marks descried in men's nativity Are nature's faults, not their own infamy.'—*R. of L.* 538. THEOBALD (*Sh. Rest.* p. 33) suggested *mould, i. e.* 'when nature is unequally and viciously *moulded*, when any complexion is too predominant.' But he did not repeat it in his edition. SILBERSCHLAG (*Morgenblatt*, No. 47, 1860, p. 1109) adduces this passage as one of the proofs that King James is designated under the character of Hamlet, and that the 'vicious mole of nature' referred to James's aversion to the sight of a drawn dagger. which was supposed to be derived from the shock his mother experienced, before his birth, at seeing Rizzio assassinated.

25. **As**] WALKER (*Crit.* i, 127): *As* is here used, I think, not in the sense of *for instance*, but in that of *namely, to wit;* it expresses an enumeration of particulars, not a selection from them by way of example. This is a frequent—perhaps, indeed, the one exclusive—signification of *as* when employed in this construction; as in 3 *Hen. VI:* V, vii, 7. 'Two Cliffords, *as* the father and son.' This is the true construction of *as* in a number of passages, where it has been, or is likely to be, mistaken for the modern usage.

26. **his**] See I, ii, 216.

27. **complexion**] SINGER: This formerly meant the constitutions or affections of the body. CLARENDON: In the old medical language there were four complexions or temperaments; the sanguine, melancholy, choleric, and phlegmatic.

30. **plausive**] MALONE: Gracious, pleasing, popular.

Carrying, I say, the stamp of one defect, 31
Being nature's livery, or fortune's star,—
Their virtues else—be they as pure as grace,
As infinite as man may undergo—
Shall in the general censure take corruption 35
From that particular fault; the dram of eale
Doth all the noble substance of a doubt
To his own scandal.

32. *star*] *starre* Qq. *scar* Theob. Pope ii +.
33. *Their*] Theob. Pope ii. *His* Qq, Pope i.
36, 37. *the dram of eale...of a doubt*] Q_2Q_3, Bos. Dyce i, Sta. White, Hal. *the dram of eafe...of a doubt* Q_4Q_5. *the dram of Base...of worth out*, Theob. +, Cap. Steev. '73, '78, '85, Rann. *the dram of base...oft corrupt* Anon. conj. ap. Rann. *the dram of base...often dout*, Steev.'93, Var.'03, Var.'13, Verp. Huds. i, Clarke. *the drame* [*i. e.* dream] *of ease, The noble substance of a doubt,—doth all* Becket. *the dram of ale...over dough* or *oft a-dough* Jackson. *the dram of ill...often dout*, Cald. Knt, Coll. El. *the dram of lead...of a ducat* Ingleby conj. or *the dram of evil...of a courtier* Keightley conj. (withdrawn).* *the dram of eale...oft endoubt* Nicholson conj.* *the dram of calce...so adapt* Bullock conj.* *the dram of earth...so adapt* Bullock conj. (withdrawn).* *the dram of base...overcloud* Lloyd conj.* *the dram of base...often drown* Taylor conj. MS.* *the dram of ease...oft work out* Smyth conj. MS.* *the dram of ill ...of a doubt* Heussi.
38. *scandal.*] *ſcandle.* Q_2Q_3. *ſcan dall.* Q_4. *scandal—* Ktly, Heussi.

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30. **that these men**] CALDECOTT: 'It happens,' or something to that effect, must be supplied before these words.

32. **nature...star**] CLARENDON: A defect which is either natural or accidental. RITSON: *Star* signifies a *scar* of that appearance,—it is a term of farriery. THEOBALD (*Sh. Rest.* p. 34): Is fortune presumed to give a 'star,' where she means disgrace? I should much rather suppose it an ensign of her favour, than designed to set a mark of Infamy. Read *scar;* and so the sense of the whole passage hangs together.

33. **Their**] CLARENDON: After all, Sh. may have inadvertently written *his*.

34. **undergo**] JOHNSON: As large as can be accumulated upon man.

35. **censure**] DYCE: Judgement, opinion. See I, iii, 69.

36–38. **dram...scandal**] THEOBALD: The Tenour of this Speech is, that let Men have never so many, or so eminent, Virtues, if they have one Defect which accompanies them, that single Blemish shall throw a Stain upon their whole Character, and not only so, but shall deface the very Essence of all their Goodness, to its own Scandal; so that their Virtues themselves will become their Reproach. I have ventured to conjecture: 'The dram of *base* Doth all the noble substance of *worth out* To his own scandal.' The dram of *base*, *i. e.* the least alloy of baseness or vice. Sh. frequently uses the adjective of quality instead of the substantive of the thing. Elsewhere speaking of *worth*, Sh. delights to consider it as a Quality that adds Weight to a person. See *All's Well*, III, iv, 31, and 'From whose so many weights of baseness cannot A dram of worth be drawn.'—*Cym.* III, v, 88. HEATH: I

[36. 'The dram of eale,' &c.]
should rather suspect Sh. might have written 'The dram of base Doth all the noble substance *oft eat* out,' &c. But granting a little farther departure from the printed text, I should think it still more probable that the true reading is: 'Doth all the noble substance *soil with doubt*.' That is: A dram of base alloy stains all the noble substance of his virtues with the suspicion that they are mere tinsel appearances only, and not of the true sterling standard. CAPELL (*Notes*, &c. i, 126), after citing Heath with approval, adds, 'But it should seem, from the comment that the same author makes upon his second amendment, that the line stands in need of a substantive, following 'of' to perfect the sense of it. And this, in truth, is the light in which the editor has view'd the corruption all along; that some word was slipt out of the copy, and '*out*' changed to 'a doubt' by the printer's ingeniousness: the vacancy cannot be fill'd better than by the word in possession; and the line may be cur'd of it's baldness by no very great licence, the change of 'all' into *eat;* after which, the comment that has been given above [Heath's] is both a just and a perfect one.' [Which means that Capell would read the line 'Doth *eat* the noble substance of *worth out*.' In Capell's list of 'Various Readings of Hamlet' he cites the reading of Q_1 thus: of eale 4°.a. (f. ill). This, I presume, indicates, what the Cam. Edd. ascribe to him, the conjecture of *ill* for 'eale.' Hereby Capell anticipated JENNENS, who merely states that he ventures to read: 'The dram of *ill* Doth all the noble substance of *good out*, To his own scandal.'] In the Var. of 1773, STEEVENS says: 'Mr HOLT reads, The dram of base Doth all the noble substance *oft adopt*, &c. I would read Doth all the noble substance (*i. e.* the sum of good qualities) *oft do out*.' 'To *do a thing out* is *to efface*, or *obliterate anything in drawing*.' Perhaps we should say, 'To *its* own scandal.' [*Vide infra*, Steevens, 1793.] DAVIES (*Dramatic Misc.* 1784, iii, 10): The very trifling alteration of adding a letter to one word, and the changing two letters for one in another, will restore to us the original reading, 'The dram of base Doth all the noble substance *oft work* out,' &c. When I read this proposed emendation to the reverend and learned Mr Robertson, he not only concurred with me, but assured me he had himself made the same amendment. The apostle James hath a sentiment very similar to the present passage; 'For, whosoever shall keep the whole law, and yet offend in one point, he is guilty of all.' [In the Var. 1785, S[tephen] W[eston] proposes the same emendation. ED.] MASON (1785): I offer as an amendment (which is at least as near the old text as any yet proposed, and which is supported by line 35), 'Doth all the noble substance *of 't corrupt*.' MALONE (1790): 'The dram of base Doth all the noble substance of *worth dout*, To,' &c. To *dout* signified in Shakespeare's time, and yet signifies in Devonshire and other western counties, to *do out*, to efface, to extinguish. Thus they say, '*dout* the candle, *dout* the fire,' &c., just as *don* signifies *do on* [or *doff*, do off—STEEVENS]. 'Dout' having been written by the transcriber *doubt*, and the word 'worth' having been inadvertently omitted, probably the line, in the copy for the press, stood: Doth all the noble substance of *doubt*. The editor or printer of the Qq, finding the line too short, inserted the indefinite article, without attending to the context. Theobald's insertion of *worth* is fully justified by his citation from *Cymbeline*. [Malone, in Var. 1785, proposed '*By* his own scandal;' but did not repeat it in his own edition. ED.] STEEVENS [1793. *Vide supra*, Steevens, 1773]: I now think we should read: 'The dram of base Doth all the noble substance *often dout*,' &c., for surely it is needless to say—'the *noble* substance of *worth* dout,' because the idea of *worth* is comprehended

[36. 'The dram of eale,' &c.]

in the epithet *noble*. N. B. This improvement I owed, about four years ago, to the late Rev. Henry Homer. RANN (1794?): 'Doth all, &c. oft corrupt: oft work out: eat out: By it's own scandal.' MARTINUS SCRIBLERUS (*Explanations and Emendations of Some Passages in the Text of Shakespeare*, Edinburgh, 1814): I suppose there was a shifting of types from the upper to the lower line, and read thus: 'The dram *of doubt* Doth all the noble substance *oft anneal* To,' &c. That is, the dram of doubtful or base metal doth often, in the operation of annealing, cause the whole substance to become durably as base as itself. Whether this emendation will be made out by a comparison with the processes used in the arts, I know not, as everything connected with chemical science, or any branch of philosophy, appeareth to me too insignificant to bestow upon it one moment's attention. ZACHARY JACKSON says that he has endeavored to give the passage some sense, but cannot speak with that perfect confidence which he does in reference to 'most of my restorations.' BOSWELL (1821): A clear meaning is afforded by Holt's emendation, if we take 'substance' as a nominative: 'The noble substance doth oft bring disgrace upon itself by adopting the dram of base.' If this interpretation be rejected, I would prefer to suppose that *doubt* means to *bring into doubt* or *suspicion*, as *to fear* means *to create fear; to pale* is *to make pale*. Yet I prefer Holt's change. CALDECOTT merely enumerates, with approval, the various changes which preceding edd. have made, and which he adopts. [See Text. Notes.] SINGER (ed. i): 'The dram of *bale* Doth all the noble substance *often* doubt To,' &c. I see no reason why *dout* should be substituted for 'doubt.' Boswell's interpretation of 'doubt' is just. I have ventured to read *bale* (*i. e.* evil) as nearer to the reading of the first edition. STEARNS (*Sh. Treas.* p. 373) adopted this reading of Singer's, and explains it as a reference to the commerce in drugs, in which a great deal of adulteration is practiced; for the word *bale* we have now only the word *alloy*. COLLIER: It is easy to see how 'ill' might be misprinted *eale*, and 'often dout' *of a doubt;* the compositor having taken the passage by his ear only: indeed, a stronger proof of the kind could hardly be pointed out. DELIUS: 'The dram of *bale* Doth all the noble substance *off and out* To,' &c. In the old edd. 'off' is constantly used for *of*, just as *doubt* for *dout*. In MS *andout*, run into one word, would be readily mistaken for *a doubt*, especially if an abbreviation were used instead of *and*. The sense is: The dram of evil doth off [*i. e.* puts off] and doth out [*i. e.* puts out] all the noble substance,' &c. A. E. B[RAE] (*N. & Qu.* 21 Feb. 1852): *Eafe* and *eale* so nearly resemble each other, and the subsequent transition to *bafe* is so extremely obvious, and so consistent with the sense, that there can hardly be any plausible ground for the rejection of *base* in favour of *ill*. Moreover, *base* is the natural antagonist of 'noble' in the next line. Now, in what way does 'the dram (*i. e.* an indefinitely small quantity, as *gram* is used now-a-days) of base' affect 'all the noble substance'? Sh. says it renders it doubtful or suspicious. 'Doubt' in this place is not a verb, but a noun substantive. The chief hindrance now to a perfect meaning consists in the restriction of 'doth' to a mere expletive. Let this restriction be removed, by conferring upon 'doth' the value of an *effective verb*, and the difficulty disappears: thus, 'the base *doth* doubt to the noble,' *i. e. imparts* doubt to it, or renders it doubtful. We say a man's good actions *do him credit;* why not also, his bad ones *do him doubt?* There now remains 'of a' to be amended. I suggest *offer;* it is almost identical (in sound at least) with the original, and it materially assists in giving a much clearer applica-

[36. 'The dram of eale,' &c.]

tion to the last line. For these reasons, but especially for the last, I adopt *offer*, as a verb in the infinitive ruled by 'doth,' in the sense of causing or compelling. Thus the meaning of the passage becomes 'The base *doth* the noble offer doubt to his own scandal,' that is, causes the noble to excite suspicion, to the injury of its own character. H. F. (*N. & Qu.* 6 March, 1852): Read 'dram of base...*often dull* To his,' &c., merely a substitution of letters. PERIERGUS BIBLIOPHILUS (*N. & Qu.* 17 Aug. 1852): As the least deviation from the old copies, I prefer 'The dram of base Doth, all the noble substance *o'er*, a doubt, To his own scandal,' *i. e. doth cast a doubt over* all the noble substance, *bring into suspect* all the noble qualities by the leaven of one dram of baseness. SINGER (ed. ii): Most probably Sh. wrote: Doth all the noble substance *oft adoubt*.' Using the word *adoubt* for *doubt* in its active sense of to bring into doubt or suspicion. We have numerous old words of similar form, and in Latin *dubito* is written *addubito* by Cicero and others. It is evident that *dout* could not have been the word, for the meaning is 'The dram of base renders all the noble substance doubtful or suspicious,' not that it extinguishes it altogether. I read *base* as suggested by Q_4, from its more direct opposition to *noble*. [Singer's text follows Q_2Q_3, except that *base* is substituted for 'eale.'] DYCE (ed. i): 'Often' [in Steevens's reading] is very questionable, because, in all probability, '*of*' in the Qq is a mistake for 'oft;' and secondly, as LETTSOM observes to me, 'the words "To his own scandal" are fatal to the reading "dout," for if that alteration be right they are superfluous. A verb,' he adds, 'I should think must lurk under the corruption "a doubt" or "doubt," with the signification of turn, pervert, corrupt, or the like. Shakespeare's meaning evidently is that a little leaven leavens the whole lump—that one vice will ruin an otherwise perfect character.' Mason's conjecture was unknown to the Rev. J. MITFORD when he wrote to me as follows: 'I would read "Doth all the noble substance *oft corrupt*."' In the Devonshire dialect, to 'eale' is to *reproach*; it may be asked, then, Did Sh. (who occasionally has provincialisms) write here '*the dram of* eale' in the sense of '*the dram of* reproach'? for my own part, I hardly think so. WHITE: I leave this grossly-corrupted passage unchanged, because none of the attempts to restore it seem to me to be even worth recording, and I am unable to better them. But it has occurred to me that perhaps the corruption lurks in a part of the passage hitherto unsuspected, and that 'Doth' is either a misprint of 'Hath,' or has the sense of 'accomplishes.' F. A. LEO (*N. & Qu.* 27 Dec. 1862): 'Eale,' in its real form, must have contained a sense opposite to 'noble,' and for that purpose I find no better word than *vile*. 'A doubt' I understand as a misprint for *a draught*; for Ham. had just spoken about drinking, and had just used the word 'draughts.' After that I should like to change the word 'Doth' into *Turns*. NICHOLS [*Notes on Sh.* i, 25): *Eale* is the old-fashioned mode of spelling *ail* = ailment, pronounced *ale*. 'Doth' is not the auxiliary verb, but the verb itself, the 3d pers. sing. pres. tense of *to do*, which here means: 'to make anything what it is not,' as, 'to do him dead'—so in Johnson. 'Doubt' is the means whereby that change is effected, *of* and *by* formerly being used indifferently as a sign of the ablative. Hence the text of Q_2Q_3 means that 'the dram of eale will, by a doubt (*i. e.* by the doubt that it will create as to a man's sincerity) do (*i. e.* convert) all this noble substance to his own scandal, laying him open to the charge of hypocrisy. [Nichols repeated this note substantially in *The Athenæum*, 18 Aug. 1866. ED.] INGLEBY (*ap.* Staunton): 'Of a doubt' is a mis-

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print for *derogate*. First, they have the same number of letters. Secondly, they have the *o*, *a*, *d*, and *t* in common. Thirdly, *derogate* is the only verb that at the same time completes the sense and preserves the metre. STAUNTON: Ingleby's suggestion is ingenious, but may not the construction have been this: 'The dram of base (or *ill*, or *bale*, or *lead*, or whatsoever word the compositor tortured into 'eale,' or 'ease') doth (*i. e. doeth, worketh*) all the noble substance of a pound to its own vileness'? We by no means pretend that *pound* was the actual word misrendered 'doubt;' it is inserted merely because it occurs in opposition to '*dram*' in a line of Quarles's *Emblems*, b. ii, E 7,—'Where ev'ry *dram* of gold contains a *pound* of dross,'—and because it is extremely probable *some such* antithesis was intended here. So in Spenser's *Faerie Queene*, b. i, c. iii, s. 30:—'A *dram* of sweete is worth a *pound* of sowre.' SWYNFEN JERVIS (*Proposed Emendations*, &c. 1860, p. 23): Read, The dram of *evil* Doth all the noble substance *oft outdo*, To, &c. Compare *Cor.* II, i, 150; 'So heavenly love shall outdo hellish hate.'—*Par. Lost.*; 'Wherein the graver had a strife With nature, to outdo the life.'—*Jonson*. In CHAMBERS'S *Household Sh.* is the following note: 'We have adopted "*oft subdue*" [for "of a doubt"], suggested by Mr Swynfen Jervis, and thus supported:—*Son.* iii, 6; and *All's Well*, V, iii, 217.' BAILEY (ii, 2): For 'eale' read *evil;* for 'of a doubt' read *oft weigh down*. '*Weigh*, in some of the old copies of Hamlet, is spelt *way*.' Compare *Rich. III:* V, iii, 153; *Timon* V, i, 154. CORSON (*Jottings*, &c. p. 13, 1874): All the difficulty of the passage is removed, I think, by understanding 'noble,' not as an adjective, as all the commentators have understood it, qualifying 'substance,' but as a noun opposed to 'eale,' and the object of 'substance,' a verb of which 'doth' is its auxiliary. Thus: 'the dram of eale doth all the noble, substance of' (*i. e.* 'with,' a sense common in the English of the time) 'a doubt (which works) 'to his own scandal.' 'Substance' is used in the sense of 'imbue with a certain essence;' 'his' is a neuter genitive, standing for 'noble,' and = 'its.' The dram of ill *transubstantiates* the noble, *essences* it to its own scandal. (In regard to the uses of 'of' and 'to,' see ABBOTT, §§ 171, 186.) The use of 'substance,' in the sense of 'essence,' was, of course, sufficiently common, and had been for more than two centuries, to justify the interpretation given. In *Macb.* I, v, 48, we have 'sightless substances' = 'invisible essences,' 'sightless' being used objectively. 'Being of one substance with the Father.'—*Book of Common Prayer*. Chaucer, in *The Prologe of the Nonne Prestes Tale* (l. 14809 of Tyrwhitt's edition, l. 16289 of Wright's), uses the word to express the *essential* character or nature of a man. The Host objects to the Monk's Tale, as being too dull for the occasion; and, that the fault may not be thought to lie in himself, says, 'And wel I wot the substance is in me, If eny thing schal wel reported be.' That is, I am so *substanced*, so constituted, so tempered, such is my *cast* of spirit, that I can appreciate and enjoy, as well as the next man, a good story well told. Whether 'substance' can be found, in this sense, as a verb, matters not. The free functional application of words which characterized the Elizabethan English, allowed, as every English scholar knows, of the use of any noun, adjective, or neuter verb, as an active verb. This interpretation I communicated in the main to *N. & Qu.* [4 Oct. 1862]; but I did not then recognize an important element in it, that the pronoun 'his' is a neuter genitive, standing for 'noble' used as a noun. ARROWSMITH (*Shakespeare's Editors*, &c. 1865, p. 6) thus quotes the passage: 'The dram of base Doth all the noble substance *often*

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draw To,' &c. HALLIWELL: This passage appears to be hopelessly corrupt, no emendation yet proposed being in the least degree satisfactory, nor have I any plausible suggestion of my own to offer. DYCE (ed. ii): The dram of ***evil*** Doth all the noble substance *oft debase* To &c. For this reading, now inserted in the text, I alone am answerable. CLARKE: That *doubt* and 'dout' were often printed the one for the other, and that the two words afforded scope for quibbling play upon them, is seen by the opening jest in *A C. Merry Talys*, 1567: 'I never harde tell of more *doutes* but twayn, that is to say, *dout* the candell and *dout* the fyre.' H. D. (*Athenæum*, 18 Aug. 1866): Hamlet so emphatically insists that one little drop *always* corrupts the whole mass that he would not wind up by saying it *often* does so. Read, therefore, 'The dram of ill Doth...*overdout*.' ELZE (*Athenæum*, 11 Aug. 1866) thinks a very near approach to the text, together with an unobjectionable sense, may be had by reading 'the dram of evil...*often daub* To' &c. J. D. M. (*Athenæum*, 24 Nov. 1866): The sentence is simply incomplete. I would put a dash after 'scandal.' If completed, it might read 'To his own scandal *taint*.' KEIGHTLEY (*Expositor*, 288): I read *evil* for 'eale,' and for 'of a doubt' *out o' doubt*, or perhaps, '*out* of a doubt.' The sentence, we may see, is not complete, and it should also be recollected that the language of the whole speech is involved, as if the speaker were thinking of something else, and merely talking against time. CARTWRIGHT (*New Readings in Sh.*, &c. 1866, p. 37): For 'eale' read *leaven*, for 'of a doubt,' *of a dough*. PROWETT (*N. & Qu.* 25 Sept. 1869): Is it not possible that there was such a word as 'eale,' and that it was identical with the 'esil' in V, i, 264, meaning vinegar? In that case Sh. may perhaps have written 'Doth all the noble substance *over-clout*.' In the next scene, the posseting of the blood by poison is described like 'eager droppings into milk.' Thus Sh. here means that the small quantity of vinegar or other acid matter *over-clouts*, or *curdles over*, the whole of the substance to which it is added, so as to impart its own scandalous character to that substance. He has just used the word 'o'erleavens.' Clout, to clot or curdle, is a well-known provincial expression. The unfamiliar word, *clout*, was mistaken by the eye for *dout*, and *over*, by the ear for 'of a.' THE WRITER OF THE ARTICLE ON SHAKESPEARIAN GLOSSARIES IN THE EDINBURGH REVIEW (*N. & Qu.* 23 Oct. 1869): *Evil* is used by Elizabethan writers, and by Sh. himself, as a monosyllable, and it might, then, by a mistake of the ear, easily have been written as pronounced: *eale*. Again, the verb *dout* is used not only in its literal sense of *do out*, but in the secondary meaning of obscure, eclipse, prevent the manifestation of, as by Laertes in IV, vii, 192. This secondary sense very much does away with the force of Lettsom's objection to *dout*. Read, then, 'The dram of *e'il* Doth all the noble substance *often dout* To' &c. W. M. ROSSETTI (*N. & Qu.* 30 Oct. 1869): Maplett, in his *Green Forest*, 1567, says: 'The *ele* being killed and addressed in wine, whosoever chaunceth to drinke of that wine so used shall ever afterward lothe wine.' May not wine thus treated have been technically termed *eel* (eale)? Read, then: The dram of *eel* Doth,' &c., *i. e.* the dram of eel-dressing (vitiated wine) doth often doubt (bring into suspicion and disrepute) the noble substance (of pure wine) to the scandal of the said substance. On further reflection (*N. & Qu.* 4 Dec. 1869), a simpler meaning for 'the dram of eale' may be assigned, viz.: 'An extremely small weight, or quantity, even the sixteenth part of an ounce, of the eel-fish,' taking dram in its quantitative sense. J. WETHERILL (*Athenæum*, 20 Nov. 1869) suggests 'The dram of *e'il* Doth all the

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noble substance *oft traduce* To his own scandal,' because Bacon, in his *Ninth Essay*, says that 'as infection spreadeth upon that which is sound and tainteth it, so this evil eye traduceth even the best actions thereof, and turneth them into an ill odour.' RUSHTON (*Shakespeare's Euphuism*, p. 93, 1871): 'Dram of eale' may be a misprint, or abbreviation, of *dram of hellebore*, or '*ele*-bore,' which old authors speak of as being very poisonous; Gosson, *Schoole of Abuse*, 1579, says: 'One dramme of Eleborus ransackes every vein.' DANIEL (*Notes*, &c. 1870, p. 73): I propose—'the *bran* of *meal* Doth all the noble substance of *it* doubt: *So this one* scandal....' If the four mysterious letters, e a l e, may be formed by the addition of an *m* into the word *meale* (the old spelling of meal), the change of the preceding word, 'dram,' to *bran* is obvious, and we have a sentence singularly in accordance with the argument of Hamlet's speech, which he illustrates by the homely simile of *bran* doubting or discrediting all the noble substance of the meal. If the *bran* of *meal* be accepted, the change of 'of a' to *of it* hardly needs apology. In *So*, the *S* being next the *T* in the printer's 'case,' the error would be easily accounted for. *His* and *this* are so frequently confounded in the old copies, that no one would hesitate to correct wnere the sense of a passage required the change. The corruption of *one* into 'own' probably arose from the similarity in sound of the two words. The simile of *bran and meal* seems to have been a favorite one with Elizabethan writers. Sh. uses it twice elsewhere, in *Cym.* IV, ii, 27; *Cor.* III, i, 322. HUDSON (1870): 'The dram of *vile* Doth all the noble substance *oft abate* To,' &c. I prefer *vile* as more likely to have been misprinted 'eale,' and I have ventured to change 'of' into *oft*, and 'a doubt' into *abate*, which was often used by old writers in the sense of *cast down* or depress. Perhaps *attaint* would give a slightly more congruous sense. MILES (*Review of Hamlet*, p. 16, 1870): 'The dram of *ill* Doth all the noble substance *throw* in doubt' seems to be the *meaning* of the line. ROBERT ROASTER (*Sunday Dispatch*, Phila. 12 Jan. 1873): For 'often dout' read *oft endow*, the final *t* of '*dout*' was inserted by the printer, misled by the occurrence of the letter at the beginning of the next line. *Endow* was often used in Shakespeare's time for *endue*, which is rendered by Bailey 'to supply,' 'to qualify.' The meaning then is The dram of base doth often qualify all the noble substance To its own scandal. MOBERLY: The passage must surely be read: 'The dram of *ill* Doth all the noble substance *ever dout* To,' &c. HUDSON'S forthcoming edition will read, 'The dram of *leaven* Doth all the noble substance of '*em sour* To,' &c., a reading suggested by a passage in Bacon's *Henry the Seventh*: 'And as a little leaven of new distaste doth commonly soure the whole lumpe of former merites, the King's wit,' &c. F. J. FURNIVALL suggests *oft adote* in place of 'of a doubt,' because *adote* meant both *to grow silly* and *to drive silly*. For the latter sense, see Gower's *Confessio Amantis*, III, ii, as quoted in Mätzner's *Wörterbuch*, 'The most wise ben otherwhile of love *adoted*,' *i. e.* made fools, besotted. JOHN DAVIES (*N. & Qu.* 11 Mar. 1876) repeats Dyce's remark, that 'eale,' with 'the meaning of *reproach*, is still used in the western counties.'

STRACHEY (p. 44): Hamlet's generalizations are really drawn from the excessive brooding over his own character and circumstances, and only afterwards applied to the men and things about him. It is plainly he himself who is the original of this his description of the man in whom either nature or circumstances have unduly developed some one tendency of the character, to the injury of the proper and rational balance and harmony of the whole; and who, in consequence of this one

Enter Ghost.

Hor. Look, my lord, it comes!

Ham. Angels and ministers of grace defend us!—
Be thou a spirit of health or goblin damn'd, 40
Bring with thee airs from heaven or blasts from hell,
Be thy intents wicked or charitable,

Enter Ghost.] After line 38, Dyce, Sta. Clark, Huds ii. ...armed as before. Coll. (MS).

38. *it*] *where it* Q'76.

42. *intents*] *events* Ff, Rowe. *advent* Warb.

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defect, for which he is not responsible, and should rather be pitied than blamed, is looked on with disparagement by the world, however excellent all his other qualities may be.

39. In DAVIES'S *Dram. Misc.* (iii, 29) an account is given from Cibber of Betterton's acting in this scene; Betterton was taught by Sir William Davenant, who had seen Taylor, one of the original performers of Hamlet [see V, ii, 274]: 'He opened the scene with a pause of mute amazement; then, rising slowly to a solemn, trembling voice, he made the Ghost equally terrible to the spectator and himself; and, in the descriptive part of the natural emotions which the ghastly vision gave him, the boldness of his expostulation was still governed by decency; manly, but not braving; his voice never rising to that seeming outrage or wild defiance of what he naturally revered.' Booth said: 'When I acted the Ghost with Betterton, instead of my awing him, he terrified me. But divinity hung round that man.' On the other hand, Macklin, after the first line, spoke the rest of the address calmly but respectfully, and with a firm tone of voice, as from one who had subdued his timidity and apprehension. Booth, says Davies, has never been surpassed in his acting of the Ghost; his slow, solemn, and undertone of voice, his noiseless tread, as if he had been composed of air, created a powerful impression. HUNTER (ii, 222): 'The idea of surprise predominates over the idea of apprehension. He did not mean that he needed *protection* in the presence of so gracious a figure, and the exclamation must be understood to escape him almost involuntarily. A pretty long pause should ensue after it is spoken, to allow him to recollect himself.' A stage direction [*Pause*] is added after this line by COLLIER (ed. ii), with the note: This minute stage direction, showing the particular manner of the old actor of the character of Hamlet, ought to be preserved, and is from the (MS). It seems natural that the performer should 'pause' to recover breath after this exclamation, and before he tremblingly proceeds to question the Ghost. We believe that the modern practice on our stage has been uniform in this respect,—possibly from the oldest tradition. [See LICHTENBERG'S account of Garrick, in the Appendix. ED.]

40. **health**] CLARENDON: A healed or saved spirit.

42. **intents**] NICHOLS (i. 27) advocates 'events' of Ff, in the sense of 'coming forth.' 'The Ghost had already appeared twice,—this was the third time of his *coming forth*.' CORSON: The reading of the Ff is better than that of the Qq. *Events* is equivalent to *issues*. The meaning is, not that Hamlet attributes any 'intents' to the Ghost, but that the Ghost's appearance is to him prognostic of certain *issues* or events; 'thy' is the personal, and not the possessive, adjective pronoun; in other words, it is used objectively.

Thou comest in such a questionable shape
That I will speak to thee; I'll call thee Hamlet,
King, Father; Royal Dane, O, answer me! 45
Let me not burst in ignorance; but tell
Why thy canoniz'd bones, hearsed in death
Have burst their cerements; why the sepulchre,

45. *Father; Royal Dane, O*] Anon. *father, royal Dane, ô* Qq. *Father, Royal Dane: O* Ff et cet.
O] *Oh, oh* Ff, Rowe, Cald.
47. *canoniz'd*] *canonized* Glo.+, Mob.
47. *canoniz'd...death*] *bones hears'd in canonized earth* Han.
48. *cerements*] *cerments* F_1. *Cearments* $F_2F_3F_4$, Rowe+, Cap.

43. **questionable**] THEOBALD: That is, to be conversed with, inviting question, as in *Macb.* I, iii, 43. CALDECOTT: 'So doubtful, that I will at least make inquiry to obtain a solution.'

45. **Royal Dane**] PYE (p. 312): The change of punctuation proposed in the following anonymous observation, published in the *St. James's Chronicle*, 15 Oct. 1761, is so convincing that I shall without hesitation adopt it: '[To put a colon after "Dane"] seems to be a strange climax (if not an anti-climax). But a slight alteration in the pointing will remove all objections, preserve the beauty of the climax, and perhaps give an additional force to the whole passage. Thus, "I'll call thee Hamlet, King, Father,—Royal Dane, O answer me." The climax naturally and beautifully ends with the endearing appellation of "Father." He then addresses the Ghost by the general appellation, "Royal Dane, O answer me."' This seems the criticism of no mean critic. [Mr Edwin Booth has informed me that his father always spoke the line thus, and that he himself has always so spoken it. I believe Mr Irving has also adopted it. To me it is unquestionably the true reading, and I have not hesitated to punctuate the text accordingly. ED.]

47. **canoniz'd**] WARBURTON: Bones over which the rites of sepulture have been performed, or which were buried according to the canon. BLAKEWAY: The accent is on the second syllable. [See WALKER, *Vers.* 197; ABBOTT, § 491.]

47–50. JOHNSON has a long note on these lines, called forth by WARBURTON'S superfluous change of 'hearsed in *earth*,' and sums up the whole sentence in: 'Why dost thou appear, whom we know to be dead?' HEATH (p. 531): By the expression *hearsed in death* is meant, shut up and secured with all those precautions which are usually practised in preparing dead bodies for sepulture, such as the winding-sheet, shroud, coffin, &c. So that *death* is here used, by a metonymy of the antecedent for the consequent, for the rites of death, such as are generally esteemed due, and practised with regard to dead bodies.

48. **cerements**] CLARENDON: Q_1 here reads 'ceremonies.' As this copy is probably derived from short-hand notes taken at the play, it would seem to show that 'cerements' was pronounced as a trisyllable. [Does it not rather show that 'ceremonies' was pronounced as a trisyllable: 'cer'monies?' and is it not an additional proof of what Staunton and Walker affirm in reference to the monosyllabic pronunciation of *cere* in *ceremony*, *ceremonious*, *ceremonials?* See *Macb.* III, iv, 36. ED.] See Cotgrave: '*Cerat:* A Plaister made of Waxe, Gummes, &c., and certaine oyles; wee also, call it, a Cerot or Searecloth.'

Wherein we saw thee quietly in-urn'd,
Hath oped his ponderous and marble jaws, 50
To cast thee up again. What may this mean,
That thou, dead corse, again, in complete steel,
Revisits thus the glimpses of the moon,
Making night hideous; and we fools of nature

49. *in-urn'd*] *enurn'd* F_1. *interr'd* Qq, Cap. Jen. El. *inmured* Anon.*
53. *Revisits*] F_1, Cald. *Reuisites* Qq. *Reuisitst* F_2F_3. *Revisit'st* F_4 et cet.
53. *glimpses*] *glimses* $Q_2Q_3Q_4$.
54. *we*] *us* Theob. Pope ii +, Jer.

49. **in-urn'd**] DYCE: In my *Few Notes*, &c., p. 137, I remarked: 'Perhaps the reading of the Qq is preferable, because *in-urn'd* implies that the body had been reduced to ashes,'—a remark which I now wish to recall. Compare *Cor.* V, vi, 145, 146. CLARENDON: 'Urn' is used for 'grave' in *Hen. V:* I, ii, 228.

52. **complete**] Accented on the first syllable. See WALKER, *Vers.* 292; *Crit.* ii, 21: ABBOTT, § 492. DOUCE: It is accented on the second syllable in *King John*, II, i, 433, 434.

52. **steel**] STEEVENS: Probably Sh. introduced the Ghost in armour for the sake of greater solemnity; though it was really the custom of the Danish kings to be buried in that manner. Vide Olaus Wormius, cap. vii: '... postquam ... rex collem sibi ... extruxisset, cui post obitum regio diademate exornatum, armis indutum, inferendum esset cadaver.'

53. **Revisits**] WALKER (*Crit.* ii, 128): *Quære*, in cases where *st* would produce extreme harshness, and where at the same time the old copies have *s*, whether we ought not to write the latter? [The text which I have adopted is my answer. ED.]

53. **glimpses**] HUNTER (ii, 223): The scene is thus made more picturesque by introducing the moon sending forth her beams on the platform, either through interstices of dark clouds, or, what is more probable, through the openings among the battlements.

54. **we**] THEOBALD, CALDECOTT, and CLARENDON say that in strict grammar *us* should be here used; but WALKER (*Crit.* i, 58) evidently, as LETTSOM notes, connects 'we fools' with 'That,' and so does MOBERLY in his excellent paraphrase: 'What may it mean that we with our blind nature (are made) so horribly to shake our composure of spirit with thoughts beyond the reach of our souls?' adding. 'This random connexion of the clause suits well with the headlong impetuosity of the speech.' On the same grammatical grounds TSCHISCHWITZ reads, 'So horridly *to* shake.' ABBOTT, § 216, thus explains 'and we': After a conjunction and before an infinitive we often find *I*, *thou*, &c., where in Latin we should have 'me,' 'te,' &c. The conjunction seems to be regarded as introducing a new sentence, instead of connecting one clause with another. Hence the pronoun is put in the nominative, and a verb is, perhaps, to be supplied from the context. So, too, we have 'we' for *us* in III, ii, 231, since it stands quasi-independently at some distance from the governing word, 'touches.'

54. **fools**] WARBURTON: Intimating that we are only kept (as formerly fools in a great family) to make sport for nature, who lies hid only to mock and laugh at us for our vain searches into her mysteries. MASON (p. 378): A paraphrase of the

So horridly to shake our disposition 55
With thoughts beyond the reaches of our souls?
Say, why is this? wherefore? what should we do?
[*Ghost beckons Hamlet.*

Hor. It beckons you to go away with it,
As if it some impartment did desire
To you alone.

Mar. Look, with what courteous action 60
It waves you to a more removed ground;
But do not go with it.

Hor. No, by no means.

Ham. It will not speak; then I will follow it.

Hor. Do not, my lord.

Ham. Why, what should be the fear?

55. *horridly*] *horribly* Theob+.
56. *the reaches*] *thee; reaches* Ff.
57. [Ghost beckons Hamlet.] Ghoſt beckens Hamlet. Ff. Beckins. Q_2Q_3. Beckons. Q_4Q_5. Om. Cap. Steev. Knt.
58. *beckons*] *beckins* Q_2Q_3. *beckens* $F_2F_3F_4$.
60. *courteous*] *curteous* $Q_2Q_3Q_4F_3$.
61. *waves*] *wafts* Ff, Rowe, Cald. Knt.
to a more] *off to a* Johns.
more removed] *remote* Q'76.
62. [Holding Hamlet. Rowe+, Jen.
63. *I will*] *will I* Ff, Rowe, Knt, Coll. Dyce i, White, Sta.

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common expression, *natural fools*. CLARENDON: Playthings of nature, completely under her influence. See *Meas. for Meas.* III, i, 11.

55. **disposition**] Mood. See *Macb.* III, iv, 113.

57. **wherefore**] See WALKER, *Vers.* 111, for instances where the accent in this word is shifted at pleasure from one syllable to another; see *Rom. & Jul.* II, ii, 62. Also ABBOTT, § 75, for the use of 'why.'

61. **waves**] DYCE: Although the Ff here and in line 78 have 'wafts,' but 'waves' in line 68, yet undoubtedly Sh. in these three places used *the same form of the word*; and as the Qq in all three places have 'waues,' they surely are to be followed. CLARENDON: Either word means 'beckon,' and both are used by Sh. So we have a double form of 'graff' and 'graft.'

61. **removed**] CAMBRIDGE EDITORS: Steevens says, 'F_2 reads *remote*.' We have not been able to find this reading in any copy of that edition which we have consulted. Sir Frederic Madden has kindly collated for us the four copies in the British Museum, all of which have 'removed.' This is also the reading of Capell's copy, of Malone's, and of two others to which we have had access, and it is the reading in Mr Booth's reprint. [It is also the reading in my copy of F_1. ED.]

64 **should**] See ABBOTT, § 328, for instances of 'should' denoting a statement not made by the speaker, like *sollen* in German. CLARENDON refers to *Macb.* I, iii, 45, as a parallel instance, but Abbott, § 323, seems to interpret the use of 'should' in that line more correctly, and is so cited in the Var. ed.

I do not set my life at a pin's fee; 65
And for my soul, what can it do to that,
Being a thing immortal as itself?
It waves me forth again; I'll follow it.
Hor. What if it tempt you toward the flood, my lord,
Or to the dreadful summit of the cliff 70
That beetles o'er his base into the sea,
And there assume some other horrible form,
Which might deprive your sovereignty of reason

65. *set...fee*] *value my life* Q'76.
fee;] *fee,* Qq. *fee?* F_3F_4.
69. *toward*] *towards* Q_4Q_5.
flood] *floods* Q'76.
70. *summit*] Rowe. *somnet* Qq. *Sonnet* Ff. *border* Q'76.
cliff] *cleefe* Qq. *Cliffe* $F_1F_2F_3$.
71. *beetles*] *bettles* Q_2Q_3. *bettels* Q_4Q_5.
72. *assume*] *assumes* Ff.
horrible] *horrable* Q_2Q_3. Om. Q'76.
73. *deprive*] *deprave* Warb. Han.
your...reason] *you of your sovereign reason* Coll. (MS). *of sovereignty your reason* Hunter.

73. **deprive**] JOHNSON: In this place it signifies simply *to take away*. So also DYCE interprets it in 'deprives our own sight.'—Beau. & Fl. *The Maid in the Mill*, IV, iii, 8. WALKER (*Crit.* iii, 261): That is, depose reason from her throne in your mind. 'Deprive' is here synonymous with *depose*. LETTSOM (*Foot-note* to the foregoing): I have observed two examples of this use of the word in *R. of L.* 1186 and 1752. Again, 'And join together to deprive my breath.'—*Woman Kill'd with Kindness*, Dodsley vii, p. 261; 'What son, what comfort that she (*Fortune*) can deprive?'—Marston, *Antonio & Mellida*, Part i, III, i. ABBOTT, § 200: 'Deprive,' meaning to 'take away a thing from a person,' like 'rid,' can dispense with 'of' before the impersonal object. This explains the present passage: 'which might *take away* your controlling principle of reason.' Compare also the tendency (§ 290) to convert neuter verbs into active verbs. See also I, iii, 51.

73. **sovereignty of reason**] WARBURTON: The same as sovereign or supreme reason. Thus, 'At once to betray the sovereignty of reason in my soul.'—King Charles, *Ikon Basilike*. CAPELL (i, 126): Deprive you of the command of your reason, or that sovereignty which you now exercise over it. STEEVENS: The phrase does not signify, to deprive your princely mind of rational powers, but to take away from you the command of reason, by which man is governed. GIFFORD (Jonson's *New Inn*, p. 352, ed. 1816): 'Sovereignty' here is merely a title of respect, and the whole phrase means neither more nor less than to deprive your lordship, or your honour, or your highness, of reason. [*Aliquando dormitat*, &c. As HUNTER says, Hamlet was no sovereign. ED.] CALDECOTT: Dispossess the sovereignty of your reason So that he throws his image forcibly before his reader, Sh. leaves it to him to arrange his pronouns and articles, and grammatically thread his meaning. Compare 'nobility of love,' I, ii, 110. For instances where pronominal and other adjectives are placed before a whole compound noun instead of, as they strictly should be, before the second of the two nouns, see ABBOTT, § 423. So 'your cause of distemper,' III, ii, 321; 'His means of death,' *i. e.* 'the means of his death.'—IV, v, 207. 'My better part of man.'—*Macb.* V, viii, 18.

And draw you into madness? think of it;
The very place puts toys of desperation, 75
Without more motive, into every brain
That looks so many fathoms to the sea
And hears it roar beneath.

Ham. It waves me still.—
Go on; I'll follow thee.

Mar. You shall not go, my lord.

Ham. Hold off your hands! 80

Hor. Be ruled; you shall not go.

Ham. My fate cries out,
And makes each petty artery in this body
As hardy as the Nemean lion's nerve. [*Ghost beckons.*
Still am I call'd?—Unhand me, gentlemen;
[*Breaking from them.*
By heaven, I'll make a ghost of him that lets me; 85

74. *draw*] *drive* Walker (*Crit.* iii, 262).
it;] Cap. *it,* Qq. *it?* F_1. *it.* $F_2F_3F_4$, Rowe+.
75–78. *The very...beneath.*] Om. Ff, Rowe.
78, 79. *It...thee.*] One line, Ff, Rowe +, Jen. Sing. El. Ktly, Del. Huds.
78. *waves*] *wafts* Ff, Rowe, Cald. Knt.
And...Go on] One line, Coll. i, White.
80. *off*] *of* $Q_2Q_3Q_4$.
hands] *hand* Ff, Rowe, Pope, Han.
81. Hor.] Mar. Theob. Warb. Johns.
81. [They struggle. Coll. (MS).
82. *artery*] Q'76. *arture* Q_2Q_3. *ar tyre* Q_4. *altire* Q_5F_4. *Artire* $F_1F_2F_3$.
this] *his* F_3F_4.
83. *As hardy*] *Hardy* Cap.
Nemean] *Nemeon* Q_2Q_3. *Nemian* F_1F_2.
[Ghost beckons.] Mal. Om. Qq, Ff, Glo.+, Mob.
84. *am I*] *I am* Q'76.
call'd?] $F_2F_3F_4$, Rowe, Pope, Han. Cap. Cald. *cald,* Qq. *cal'd?* F_1. *call'd.* Johns. Jen. Coll. White, Glo. Cla. Mob. *call'd:* or *call'd;* The rest.
Breaking....] Rowe. Om. Qq, Ff, Cap. Glo.+, Mob.

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75. **toys**] Freaks. See 'inconstant toy,' *Rom. & Jul.* IV, i, 119. HUNTER (ii, 223): An allusion to what many persons feel when on lofty heights, *a desire of throwing themselves headlong.*

75–76. **The . . . beneath**] DELIUS (*Sh. Lex.* p. 182): The substance of these lines Sh. afterwards introduced, much enlarged and elaborated, into *King Lear*, just as he introduced into *Jul. Cæs.* a passage that had been erased from the first scene of *Hamlet*. This probably accounts for the omission of these lines in the Ff.

83. **Nemean**] CAPELL (i, 126): This accentuation has its examples, and in Sh. himself, see *Love's Lab.* IV, i, 90.

85. **lets**] STEEVENS: Among our old writers, 'let' signifies to prevent or hinder. It is still current in the law. CLARENDON: Compare Romans, i, 13, and 2 Thessalonians, ii, 7.

I say, away!—Go on; I'll follow thee. 86

[*Exeunt Ghost and Hamlet.*

Hor. He waxes desperate with imagination.

Mar. Let's follow; 'tis not fit thus to obey him.

Hor. Have after.—To what issue will this come?

Mar. Something is rotten in the state of Denmark. 90

Hor. Heaven will direct it.

Mar. Nay, let's follow him. [*Exeunt.*

SCENE V. *Another part of the platform.*

Enter Ghost *and* HAMLET.

Ham. Whither wilt thou lead me? speak; I'll go no further.

Ghost. Mark me.

Ham. I will.

Ghost. My hour is almost come,

86. *on*] *one* Q_4Q_5.
[Exeunt....] Exit... Qq.
87. *waxes*] *grows* Q'76.
imagination] *imagion* Q_2Q_3.
91. *Heaven*] *Heaven's* Coll. (MS).
direct it] *difcover it* Q'76. *detect it* Farmer.
SCENE V.] Cap. SCENE VIII. Pope+, Jen.

Another part....] Cap. (substantially.) A more remote part... Theob.
Enter...] Re-enter... Pope+.
1. *Whither*] Q'76. *Whether* Qq *Where* Ff, Rowe+, Cald. Knt, Sing. ii, Dyce, White, Del. Huds. Glo. Mob.
further] *farther* Coll. El. White.
2. *hour*] *houre* Qq. *hower* F_1. *nonour* F_2.

89. **Have after**] CLARENDON: Like 'have with you.' See *Rich. III:* III, ii, 92. In Foxe's narrative, Latimer said to Ridley on their way to the stake, 'Have after, as fast as I can follow.'

91. **it**] CLARENDON: That is, the issue.

91. **Nay**] CLARENDON: That is, let us not leave it to Heaven, but do something ourselves.

Stage Direction] Owing to the length of time that elapses before the companions of Ham. rejoin him, DELIUS thinks it unlikely that the dialogue with the Ghost took place on the same Platform where Ham. broke loose from his friends. TSCHISCHWITZ changes the scene to 'A Wilderness,' because 'Ham. must have followed the Ghost a long distance, since he refuses to go farther. His question also, "Whither wilt thou lead me?" shows that, despite his courage, horror is beginning to creep over him; and at the close of the scene the Ghost speaks from under the ground.' The earliest change in this stage direction that I can find is in SCHROEDER's adaptation of the play for the Hamburg theatre, in 1781. Here the scene is laid in '*A Graveyard with the Church in the background.*'

When I to sulphurous and tormenting flames 3
Must render up myself.

Ham. Alas, poor ghost!

Ghost. Pity me not, but lend thy serious hearing 5
To what I shall unfold.

Ham. Speak; I am bound to hear.

Ghost. So art thou to revenge, when thou shalt hear.

Ham. What?

Ghost. I am thy father's spirit;
Doom'd for a certain term to walk the night, 10
And for the day confined to fast in fires,

3. *sulphurous*] *sulphrus* Q_2Q_3. *sulphrous* Q_4Q_5. *sulpherous* F_3.
5, 6. *Pity...unfold.*] Prose, Q_4Q_5.
5. *thy*] *my* Q_5.
6. *Speak*] Om. Seymour.
hear.] *here*, Q_4.
7. *when*] *what* Q'76.
8. *What?*] *Revenge! what? how?* Seymour. *What!* Sta. *Hear what?* Ktly.
11. *to fast in*] *too fast in* Warb. *to lasting* Heath, Sing. ii, Coll. ii (MS). *to fasting* Jackson. *fast in* Ingleby (*Once a Week*, 30 Aug. '64).
fires] *fire* Cald.

6, 7. **Speak . . . hear**] DOUCE: These words are turned into ridicule in *The Woman Hater*, Beau. and Fl. vol. i, p. 37, ed. Dyce.

6. **bound**] DELIUS: Hamlet uses the word in the sense of *ready addressed* [past part. of Old Norse *buinn*,—see Wedgwood], the Ghost uses it as the past participle of the verb *to bind*.

11. **to fast in**] THEOBALD (*Sh. Rest.* p. 45) conjectured that we should read *roast*, but afterwards in his correspondence with his 'most affectionate friend,' Warburton (see Nichols, *Lit. Hist.* vol. ii, p. 559), he said, '*sed facti pœnitet*,' and suggested instead, *confined fast;* presumably he withdrew them both, since he does not allude to them in his ed., where he says: The expression is purely metaphorical, for *fasting* could be no great punishment for a *Spirit*. According to the Roman Catholic religion, *fasting* purifies the soul here, as the *fire* does in the *Purgatory* here alluded to; the soul must be purged either by fasting here or by burning hereafter. HEATH and JOHNSON both conjectured *to lasting*, which the former considered justified by the next line, the meaning being: fires which were to last till the purgation was completed; and which the latter interpreted as *unremitted* and *unconsumed*. COLLIER'S (MS) has the same. SMITH [cited by Steevens]: Chaucer has a similar passage with regard to the punishments of hell, *Persones Tale*, p. 291, ed. Tyrwhitt, 4to: 'And moreover the misese of helle shall be in defaute of mete and drink.' STEEVENS: Nash, in *Pierce Penniless his Supplication to the Devil*, 1595, has the same idea: 'Whether it be a place of horror, stench and darkness, where men *see meat, but can get none*, or are ever thirsty,' &c. So likewise at the conclusion of an ancient pamphlet called *The Wyll of the Devyll*, bl. l. no date: 'Thou shalt lye in frost and *fire* With sicknesse and *hunger*,' &c. But for the foregoing examples, I should have supposed we ought to read, 'to *waste* in fires.' MASON: As spirits were supposed to feel the same desires and appetites that they had on earth,

Till the foul crimes done in my days of nature
Are burnt and purged away. But that I am forbid
To tell the secrets of my prison-house,
I could a tale unfold whose lightest word 15
Would harrow up thy soul, freeze thy young blood,
Make thy two eyes, like stars, start from their spheres,
Thy knotted and combined locks to part
And each particular hair to stand an end,
Like quills upon the fretful porpentine: 20
But this eternal blazon must not be

13. *that I am*] *being* Seymour.
18. *knotted*] *knotty* Ff, Rowe, Pope, Theob. Han. Warb. Cap. Cald.
19. *an end*] *on end* Pope +, Jen. Mal. Steev. Cald. White, Dyce ii, Huds. *an-end* Bos. Coll. El. Del.
20. *fretful*] *fretfull* $F_1F_2F_3$. *fearefull* Qq, Jen. Tsch.
porpentine] *porcupine* Q'76, Rowe +, Cap. Jen. Steev. Var. Cald. Knt, Coll. Sing. El. Sta. Clarke, Hal.

to *fast* might be considered as one of the punishments inflicted on the wicked. DYCE (ed. i.): If the old text be wrong, and certainly the passages in Chaucer, &c., as given above, do not fully establish it, Steevens's conj. of *waste in* is perhaps the most probable alteration yet proposed. [This remark about Steevens's conj. is omitted in DYCE (ed. ii), and citations from Chaucer, &c. alone are given.] WHITE: These fires were those of Purgatory, in which the Ghost was confined for the day only, and so were not lasting in any sense. 'Fast' may be used here in its radical sense of religious observance, and without any allusion to abstinence from food, or there may be a reference to the old notion contained in the extract from Chaucer. TSCHISCHWITZ: *Lasting* cannot be right, because the Ghost was in Purgatory, nor is *to fast in* any better, since the old king wanders about outside his 'prison-house,' and could, if he chose, satisfy his hunger. Clearly, the true opposite to 'walk' is what I have adopted in my text, 'confined fast.' [See Theobald *supra*. ED.]

14. **burnt and purged**] FARMER: Thus Gawain Douglas, in his translation of *Æn.* vi, 740, says that 'it is a nedeful thing to suffer panis and torment, . . . some in the wyndis, sum under the watter, and in the fire uthir sum. Till the mony vices Contrakkit in the corpis be done away And purgit.'

17, 18. **Make . . . start . . . to**] For the omission and insertion of 'to' in the same sentence, see ABBOTT, § 350, and I, v, 178.

19. **an end**] For instances of nouns, adjectives, and participles with the prefix *a*, see ABBOTT, § 24, where it is shown that *a* represents some preposition, as 'in,' 'on,' 'of,' &c., contracted by rapidity of pronunciation, and takes an *n* before a vowel for euphony. See also § 182, and of this play, I, iii, 119; II, ii, 466; III, i, 165; III, iv, 122; and *Macb.* V, v, 49. EASTWOOD and WRIGHT (*Bible Word-Book*, p. 2): This prefix *a-* or *an-* is generally said to be a corruption of the Anglo-Saxon particle *on-*, but more probably the two are essentially identical, and only different dialectical forms of the same. In many instances the two forms remain side by side, as in *aboard* and *on-board*, *aground* and *on ground*.

21. **eternal**] WALKER (*Crit.* i, 62) proposes *infernal*, and cites it among instances

To ears of flesh and blood. List, list, O, list! 22
If thou didst ever thy dear father love—
Ham. O God!
Ghost. Revenge his foul and most unnatural murder. 25
Ham. Murder?
Ghost. Murder most foul, as in the best it is,
But this most foul, strange, and unnatural.
Ham. Haste me to know't, that I, with wings as swift
As meditation or the thoughts of love, 30
May sweep to my revenge.
Ghost. I find thee apt;
And duller shouldst thou be than the fat weed

22. *List, list*] *list Hamlet* Ff (*Hamle* F_2), Rowe, Cald. Knt, White, Del.
23. *love—*] Rowe. *loue.* QqFf.
24. *God*] *Heaven* FfQ'76, Rowe+, Cap. Steev. Var. Cald. Knt, Sing. Ktly.
26. *murder?*] *Murther?* Ff. *Murther.* Qq. *murder!* Q_6,* Sing. ii, Dyce, Sta. Ktly, Glo.+, Huds. Mob.
29. *Haste me*] Q_5. *Hast me* $Q_2Q_3Q_4$. *Hast, hast me* F_1. *Haste, haste me* $F_2F_3F_4$.
29. *Haste...swift*] Two lines, Ff.
know't] *know it* Ff, Rowe+, Jen. Steev. Var. Cald. Knt. *know* Pope.
that] *what* Pope ii.
I] Om. F_1.
31. *sweep*] *flye* Q'76.
32. *shouldst*] *shouldest* Q_4Q_5.

of 'an inaccurate use of words in Sh., some of them owing to his imperfect scholarship (imperfect, I say, for he was not an *ignorant* man, even on this point), and others common to him with his contemporaries.'

21. **blazon**] CALDECOTT: 'Such promulgation of the mysteries of eternity must not be made to beings of a day.' WEDGWOOD: 1. To blow abroad, to spread news, to publish. 2. To portray armorial bearings in their proper colours. MOBERLY: 'A blaze' is a white mark upon a horse; whence *to blaze trees* is to notch them with an axe, so as to mark the way back. To 'blazon,' therefore, means properly to mark out; hence 'to reveal.'

24. **O God!**] SEYMOUR (ii, 159) considers this as an unnecessary interpolation of some actors; so also the Ghost's repetition of 'Murder' in line 27.

27. For this line TSCHISCHWITZ substitutes the two corresponding lines of Q_1.

30. **meditation**] WARBURTON: This word is consecrated by the *mysticks* to signify that flight of mind which aspires to the enjoyment of the supreme Good. So that the two most rapid things in nature are here employed: the ardency of divine and human passion in an *enthusiast* and a *lover*. JOHNSON: This is so ingenious that I hope it is just. CALDECOTT: That is, 'as the course and process of thought generally.' We have 'I'll make him fly swifter than meditation,' in the Prologue to *Wily Beguiled*. It was not improbably, therefore, a common saying.

31. **sweep**] THEOBALD (*Sh. Rest.* p. 50) conjectured *swoop*, not only from the fitness of the word, but from its use in *Macb.* IV, iii, 219. He did not repeat the conj. in his edition.

32. **shouldst**] For instances of 'should' where we now use *would*, see ABBOTT, § 322, or *Macb.* III, vi, 19.

That roots itself in ease on Lethe wharf,
Wouldst thou not stir in this. Now, Hamlet, hear:
'Tis given out, that, sleeping in my orchard, 35
A serpent stung me; so the whole ear of Denmark
Is by a forged process of my death
Rankly abused; but know, thou noble youth,
The serpent that did sting thy father's life

33. *roots*] *rootes* Qq. *rots* Ff, Rowe, Pope, Han. Cap. Steev. Cald. Knt, Dyce i, Sta. Del. Clarke.
Lethe] *Lethe's* Q'76, Rowe+, Jen.
35. *'Tis*] Q'76. *Tis* Qq. *It's* Ff, Rowe.
my] *mine* Ff, Bos. Cald. Knt, Coll. Sing. Dyce i, White, Sta. Ktly, Del. Huds.
35. *orchard*] *garden* Q'76.
36. *so*] Om. Pope.
38. *know, thou*] *knowe thou* Qq$F_1F_2F_3$. *know thou,* Q'76.
39. *life*] *heart* Q'76.

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32. **fat weed**] TSCHISCHWITZ: If Sh. had any particular plant in mind, it must have been the asphodel, with its numerous bulbs, thick sown over the meadows of the lower regions. Lucian (περὶ πένθους, 5) thus introduces this plant in connection with the Lethean draft: περαιωθέντας δὲ τὴν λίμνην ἐς τὸ εἴσω, λειμὼν ὑποδέχεται μέγας, τῷ ἀσφοδέλῳ κατάφυτος, καὶ ποτὸν μνήμης πολέμιον.

32, 34. **shouldst...Wouldst**] ANON. (*Misc. Obs.* 1752, p. 17): As the passage stands, we must read it with a note of interrogation, and even then it is scarce passable. Transpose the 'shouldst' and the 'Wouldst:' 'And duller *wouldst* thou be,' &c. This is pertinent and natural, and we find the Ghost speaks a little more to the purpose.

33. **roots**] CAPELL (i, 127): The moderns have sunk a great beauty by not following the Ff; for in 'roots' is an idea of action that diminishes the comparison's beauty, which consists in *in*action. STEEVENS (quoted by DYCE in his ed. i) paraphrases Capell, and adds: This dull root pluck'd from Lethe flood.'—*The Humorous Lieutenant*, IV, iii, Beau. & Fl. vol. vi, ed. Dyce. CALDECOTT: We have the phrase ['rot'] again in *Ant. & Cleo.* I, iv, 47: 'To rot itself with motion.' KNIGHT: Whiter, in his *Etymological Dict.*, speaking of this passage, in connection with the theory of *ease* belonging to the idea of being *earthed*—fixed, resting—says, 'It is curious that Sh. uses *ease* as connected with a term which most strongly expresses the idea of being *fixed* in a certain spot, or *earth*.' WHITE: The Qq are confirmed by the passage from *Ant. & Cleo.* If in the one case the flag *rots* itself with *motion*, it seems clear that in the other it must *root* itself with *ease*. The opposition of 'roots' to 'stir' in the next line also supports this reading. STAUNTON: It is difficult to determine which expression deserves the preference.

33. **Lethe**] For instances of the conversion of one part of speech into another, especially in the case of rivers, see ABBOTT, § 22. [See 'moment's leisure,' I, iii, 133.] For the omission of the article before the names of rivers, see KOCH, ii, § 169; MÄTZNER, iii, 158.

37. **process**] CLARENDON: This has here, perhaps, the sense of an official narrative, coming nearly to the meaning of the French *procès verbal*. By a proclamation, dated 18 Aug. 1553, it was forbidden, without licence, 'to prynte any bookes, matter, ballet, ryme, interlude, processe, or treatyse.'—*The English Drama and Stage* (Roxburghe Library), p. 17.

Now wears his crown.
Ham. O my prophetic soul! 40
My uncle?
Ghost. Ay, that incestuous, that adulterate beast,
With witchcraft of his wit, with traitorous gifts,—
O wicked wit and gifts, that have the power
So to seduce!—won to his shameful lust 45
The will of my most seeming-virtuous queen;
O Hamlet, what a falling-off was there!
From me, whose love was of that dignity
That it went hand in hand even with the vow
I made to her in marriage; and to decline 50
Upon a wretch, whose natural gifts were poor
To those of mine!
But virtue, as it never will be moved,
Though lewdness court it in a shape of heaven,

40, 41. *O my...uncle?*] Walker (*Vers.* 290), Sing. ii, Dyce, White, Glo. +, Mob. One line, QqFf, et cet.

41. *My*] *mine* Ff, Rowe, Knt, Sing. ii, Dyce i, White, Sta. Ktly, Del.

uncle?] Q_2Q_3Ff, Rowe+, Cap. Jen. *Vncle:* Q_4. *Vncle.* Q_5. *uncle!* Q_6,* et cet.

Ay...adulterate] *Incestuous, adulterate* Seymour.

43. *witchcraft*] *witchraft* Q_4F_2.

wit] Pope. *wits* QqFf, Rowe, Jen. Cald.

with] *hath* $F_1F_2F_3$. *and* F_4, Rowe.

43. *gifts,—*] *gifts,* QqF_3. *guifts.* F_1. *gifts.* F_2. *gifts* F_4.

44, 45. *O...seduce*] In parenthesis F_4.

44. *wit*] *wits* Q'76.

45. *seduce!*] *seduce?* $F_1F_2F_3$.

to his] *to to this* F_1. *to this* F_2.

46. *seeming-virtuous*] Hyphen, Theob. (*seeming*) *virtuous* Jen.

47. *a*] Om. Qq.

50. *marriage; and to*] *marriage, to* Ingleby.

52, 53. *To those...moved,*] Pope. One line, QqFf, Rowe.

52. *mine!*] *mine, surpasses, almost, thinking.* Seymour.

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40. **prophetic**] HUDSON: Hamlet has divined the truth before. MOBERLY: My very soul abhorred the murderer, even when I knew not the crime.

42. **Ay**] WALKER (*Crit.* iii, 262) thinks this 'Ay' should be duplicated, and the first should end line 41. See also Art. lxxix, vol. ii.

42. **adulterate**] CLARENDON: Like 'emulate,' I, i, 83, for *emulous.* See *Lover's Com.* 175.

48. **that**] See ABBOTT, § 277, for other instances of 'that' used for *such.*

52. **To**] CLARENDON: Compared to. See I, ii, 140; III, i, 52.

52. **those of mine**] CLARENDON: An inaccurate construction, like one found in Bacon, *Advancement of Learning,* i, 7, § 6, p. 55, ed. Wright: 'And for his government civil, though he did not attain to that of Trajan's,' &c.

53. **virtue**] For instances of the noun absolute ('virtue' has here no verb), see ABBOTT, § 417.

So lust, though to a radiant angel link'd, 55
Will sate itself in a celestial bed,
And prey on garbage.
But, soft! methinks I scent the morning air;
Brief let me be. Sleeping within my orchard,
My custom always in the afternoon, 60
Upon my secure hour thy uncle stole,
With juice of cursed hebenon in a vial,

55. *lust,*] *but* Qq.
angel] *Angell* $F_1F_2F_3$. *Angle* Qq.
56, 57. *Will...garbage.*] One line, Ff, Rowe.
56. *sate*] *sort* Qq, Tsch *seat* F_3F_4.
56, 57. *bed, And*] *bed, Then sink to misery, and* Seymour.
57. *prey*] *pray* $Q_2Q_3Q_4$.
on] *in* F_3F_4.
garbage.] *garbage*— Pope, Theob. Han. Warb.
58. *scent*] *sent* $Q_2Q_3F_1F_3$.
morning] *mornings* Ff, Rowe, Knt.
58. *morning air*] *morning-air* Knt.
59. *within my orchard*] *in my Garden* Q'76.
my] Qq, Cap. Jen. Dyce ii, Glo. +, Mob. *mine* The rest.
60. *in*] *of* Qq, Theob. Warb. Johns. Cap. Jen. Steev. Var. Glo. +, Mob.
61. *secure*] *secret* Johns.
hour] *hower* F_1. *howre* F_2.
stole] *to me stole* Q'76.
62. *hebenon*] *Hebona* Qq. *heben* Tsch.
vial] *viall* Qq. *Violl* F_1F_2. *viol* F_3F_4.

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56. **sate**] TSCHISCHWITZ: The reading of Qq makes excellent sense, even without changing 'in' to *from*. 'Even in a celestial bed lust will separate, detach itself, &c.' Not only 'link'd,' but also 'prey,' shows *sort* to be the emphatic word. It is small wonder if German commentators prefer 'sate' to *sort*, but Englishmen, before whose vision the enormous breadth of their own almost square beds must have instantly arisen, ought to have conceived the right idea of *separation in bed*. Moreover, 'sate itself' cannot be connected with 'prey on garbage' on physiological grounds.

59. **orchard**] See *Rom. & Jul.* II, i, 5.

60. **custom**] Instances are given in the Var. '21 to show that an 'after-dinner sleep' (*Meas. for Meas.* III, i, 33) was in general customary.

60. **in**] CLARENDON: A somewhat similar use of the preposition *of*, in the Qq, occurs in *Love's Lab.* I, i, 43. For the use of *of*, see ABBOTT, § 176.

61. **secure**] WALKER (*Vers.* 292): Accent on the first syllable, as in *Oth.* IV, i, 72, and as 'complete' in *Ham.* I, iv, 52. STAUNTON (Note on *Lear*, IV, i, 20): Careless, unguarded. Thus, in Sir T. More's *Life of Edward V*: 'When this lord was most afraid, he was most secure; and when he was secure, danger was over his head.' Again, Judges, viii, 11: 'And Gideon . . . smote the host: for the host was secure.'

62. **hebenon**] GREY (ii, 287): This stands, by metathesis, for *henebon*, that is, *henbane*, of which the most common kind (*Hyoscyamus niger*) is certainly narcotic, and perhaps if taken in a considerable quantity might prove poisonous. Pliny (*Nat. Hist.* lib. xxv, cap. 4) states that the oil made from the seeds of this plant, instilled into the ears, will injure the understanding. STEEVENS: So, in Drayton, *Barons Wars*, p. 51: 'The pois'ning henbane and the mandrake drad.' Again, in the

And in the porches of my ears did pour
The leperous distilment; whose effect
Holds such an enmity with blood of man 65
That swift as quicksilver it courses through
The natural gates and alleys of the body;
And with a sudden vigour it doth posset

63. *my*] Qq, Jen. Glo. +, Mob. *mine* The rest.
64. *leperous*] *leaprous* $Q_2Q_3Q_4$. *leaperous* F_1F_2. *leaporous* F_3. *leprous* Q_5F_4, Rowe.
64, 65. *effect Holds*] *effects Hold* Q'76.
67. *alleys*] Han. *allies* QqFf.
68. *posset*] *possesse* Qq.

Philosopher's Fourth Satire of Mars, by Anton, 1616: 'The poison'd henbane, whose cold juice doth kill.' The word is written differently in Marlowe's *Jew of Malta* (*Works*, p. 164, ed. Dyce): '—— the blood of Hydra, Lerna's bane, The juice of *hebon*, and Cocytus' breath.' DOUCE: In the English edition by Batman on *Bartholomæus de Proprietatibus Rebus*, the article for the wood ebony is entitled, 'Of Ebeno, cap. 52.' It is not surprising that the *dropping into the ears* should occur, because Sh. was perfectly well acquainted with the supposed properties of the henbane, as recorded in Holland's translation of Pliny, and elsewhere, and might apply this mode of use to any other poison. CALDECOTT: The medical professors of Shakespeare's day believed that poison might be introduced into the system through the ears; the eminent surgeon, Ambroise Paré, Shakespeare's contemporary, was suspected of having, when he dressed the ear of Francis II, infused poison into it. Dr Sherwen informs us that in Gower's *Confessio Amantis* the couch of the god of sleep was made 'Of *Hebenus*, that sleepie tree.' SINGER: The French word *hebenin*, applied to anything made from ebony, comes indeed very close to the *hebenon* of Sh. ELZE: If the citation from Marlowe be correct, it might be better to read the line: 'With juice of cursèd hebon in a phial.' Or perhaps should we not conjecture that *hemlock* was intended here? BEISLEY (*Sh.'s Garden*, p. 4): 'Hebenon' might have been originally written *enoron*, one of the names at that time of *Solanum maniacum*, called also *deadly* nightshade, a more powerful poison than henbane. TSCHISCHWITZ: The *hebona* of the Qq can be only a mistaken substitution of the Spanish and Italian, *ebano*; French, *ébène*; Latin, *ebenus* and *hebenus*. Probably the *-on* of 'hebenon' was caused by the following 'in,' so that we may suppose that originally the word here was *heben*, the only correct etymological form, although it was sometimes incorrectly written *hebon*. MOBERLY: Not surely *ebony* (*Diospyros*), the fruit of which is often edible; but henbane, or *Hyoscyamus*, which is a strong narcotic poison. It does not indeed produce any leprous symptoms; but the belief of its doing so would, on the theory of signatures, be founded on the clammy appearance of the plant.

65. **with blood**] An instance of the absorption of the definite article; see I, iv, 21.

66. **courses**] HUDSON: Sh. here implies as much as was then known touching the circulation of the blood.

68. **vigour**] STAUNTON: This may be right; but *rigour* seems more suitable to the context, and more accordant with the supposed effects of narcotics formerly.

68. **posset**] CLARENDON: The only instance in Sh. of its use as a verb.

And curd, like eager droppings into milk,
The thin and wholesome blood; so did it mine; 70
And a most instant tetter bark'd about,
Most lazar-like, with vile and loathsome crust,
All my smooth body.
Thus was I, sleeping, by a brother's hand
Of life, of crown, of queen, at once dispatch'd; 75
Cut off even in the blossoms of my sin,
Unhousel'd, disappointed, unaneled;

69. *eager*] *Aygre* Ff. *aigre* Knt.
71. *bark'd*] *barckt* Q_2Q_3. *barkt* Q_4Q_5. *bak'd* Ff, Rowe, Knt i.
72. *lazar-like*] *Lazerlike* Qq.
75. *of queen*] *and Queene* Ff (*Queen* F_3F_4), Rowe, Knt, Del.
dispatch'd] *despoil'd* Coll. (MS).
76. *blossoms*] *blossom* White; Dyce, and Ktly conj.
sin] *sins* Ktly conj.
77. *Unhousel'd*] Theob. *Vnhuzled* Q_2Q_3. *Vnnuzled* Q_4Q_5. *Vnhouzzled* Ff, Rowe, Pope.
77. *disappointed*] *unanointed* Pope, Han. Warb. Cap. *unappointed* Theob. Jen.
unaneled] Pope. *vnanueld* Q_2Q_3. *vn-anueld* Q_4Q_5. *vnnaneld* Ff, Rowe. *un-aneal'd* Q'76. *unaneal'd* Theob. Han. Johns. Cap. *and unknell'd* Juvenis (*Gent. Mag.* xlvi, 267).

69. **eager**] CLARENDON: Cotgrave gives: 'Aigre: Eagre, sharpe, tart, biting, sower.' EARL OF ROCHESTER (1761, cited by C. E. BROWNE, *Athenæum*, 3 April, 1875): The word *egar* is a substantive, and not an adjective: it being a general English name for acids of all kinds. Had the original words been 'eager droppings into milk,' alluding to the making of sillibubs, the thought would have been inverted; for the milk does not curdle, but is curdled by the acid it is milked upon. Read, therefore, 'like *egar, dropping into milk*.'

71. **instant**] HUDSON: Used in the Latin sense of *instans*, urgent, importunate, itching. CLARENDON: Instantaneous, as in II, ii, 493.

75. **dispatch'd**] WARBURTON: In the sense of *bereft*. DYCE (*Few Notes*, &c., p. 139): *Despoil'd* of Coll. (MS) conveys merely the idea of *deprivation*, while 'dispatch'd' expresses the *suddenness of the bereavement*. CLARENDON: Sh. would scarcely have used this word with 'crown' and 'queen' if he had not first used it with 'life.' The phrase 'dispatch of life' does not occur again; we have, however, 'dispatch his nighted life,' in *Lear*, IV, v, 12.

77. **Unhousel'd**] POPE: That is, without the sacrament being taken. THEOBALD: From the old Saxon word for the sacrament: *husel*. Spenser calls the sacramental fire the *housling* fire.

77. **disappointed**] THEOBALD: Read *unappointed*, *i. e.* no reconciliation to Heaven, no appointment of penance by the Church. As in *Meas. for Meas.* III, i, 60. JOHNSON: 'Disappointed' is the same as *unappointed*, and may be properly explained *unprepared*; a man well furnished with things necessary for any enterprise is said to be well *appointed*. BOUCHER (*Gloss. of Archaic and Provincial Words*, s. v. ANYEAL) [cited by B. J. S. *N. & Qu.* 1 Jan. 1853]: A clear and consistent meaning consonant with Shakespeare's manner will be given to the passage if, instead of 'disappointed,' we substitute *unassoiled*, *i. e.* without absolu

No reckoning made, but sent to my account
With all my imperfections on my head;
Oh, horrible! oh, horrible! most horrible! 80

78. *reckoning*] *reckning* Qq.
79. *With all*] *Withall* Q_2Q_3.
80. *Oh...oh*] Ff. *O...ô* Q_2Q_3.
80. Given to *Ham.* Rann, Verp. Huds. Sing. ii, El. Ktly.

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tion. It must be allowed that no instance can be given of the word *unassoiled*, but neither does any other instance occur to me of 'unhouseled' except here. HUNTER (ii, 224): Perhaps *unassoiled* may have been the word, which is equivalent to *unabsolved*.

77. **unaneled**] POPE: No knell rung. THEOBALD: According to Skinner, *Aneal'd* is *unctus*, so that 'unaneal'd' must signify *unanointed*, not having the *extreme unction*. JENNENS: It can hardly be doubted that Sh. wrote here *unanoil'd*. To *anoil* was a phrase in common use, meaning to *anoint*. See James, v, 14, in the Rhemish Test. 1582, and the notes on the passage, which prove that *anoil* and *anoint* were words indifferently used at that time. TYRWHITT: 'So when hee was howseled and eneled, and had all that a christian man ought to have.'—*Morte d'Arthur*, vol. iii, p. 350 (ed. T. Wright). NARES: 'The extreme unction or anelynge, and confirmacion, he sayed, be no sacraments of the church.'—*Sir Thomas More's Works*, p. 345. CALDECOTT: In the advertisement to his notes, Stephen Weston quotes Sophocles, *Antigone*, 1071: ἄμοιρον, ἀκτέριστον, ἀνόσιον νέκυν, and adds, ἄμοιρον, disappointed or unprovided, unportioned, unprepared with sacrifices for the infernal gods; ἀνόσιον, *unhouseled*, without the sacrament or holy rites; ἀκτέριστον, *unaneled*, without the holy oil or the honours of burial.

80. JOHNSON: It was ingeniously hinted to me by a very learned lady ['probably Mrs Montagu'—CAM. EDD.] that this line seems to belong to Hamlet, in whose mouth it is a proper and natural exclamation; and who, according to the practice of the stage, may be supposed to interrupt so long a speech. KNIGHT: It was always spoken by Garrick, in his character of *Hamlet*, as belonging to the Prince, according to stage tradition. COLLIER (ed. ii): The (MS), who was usually very attentive to such matters, made no change. WHITE, STAUNTON, and DYCE think it probable that this line should be given to *Hamlet*, but do not venture to change the text of all the old copies. KEIGHTLEY says, 'beyond question' it belongs to *Hamlet*. CLARKE thinks that it 'markedly belongs to the Ghost, if it were only on account of their triple iteration, which is so completely consistent with the previous threefold "List, list, oh, list!" and the subsequent solemn repetition of "Swear!"'

80. **Oh**] CORSON: A distinction should be made between the emotional interjection, 'Oh,' and the 'O,' vocative. It can be seen, I think, that the distinction was intended in the Ff, although it is not invariable. But in a modernized text consistency requires that the distinction should be made, as it is one that is observed in modern orthography. It is a distinction, too, not merely factitious, as might be supposed, but based on good ground. 'There is a difference between "O sir!" "O King!" and "Oh! sir," "Oh! Lord," both in sense and pronunciation. As to the sense, the *O* prefixed merely imparts to the title a vocative effect; while the *Oh* conveys some particular sentiment. And as to the sound, the *O* is enclitic; that is to say, it has no accent of its own, but is pronounced with the word to which it is

If thou hast nature in thee, bear it not; 81
Let not the royal bed of Denmark be
A couch for luxury and damned incest.
But, howsoever thou pursuest this act,
Taint not thy mind, nor let thy soul contrive 85
Against thy mother aught; leave her to heaven,
And to those thorns that in her bosom lodge,
To prick and sting her. Fare thee well at once!
The glow-worm shows the matin to be near,
And 'gins to pale his uneffectual fire; 90

84. *howsoever*] *howsomeuer* Qq. *pursuest*] *pursues* Qq.
85. *Taint*] *Tain't* $Q_2Q_3Q_4$. *contrive*] *design* Q'76.
86. *aught*] *ought* QqFf, Rowe, Pope, Cap.
89. *matin*] *matine* QqFf. *morning* Q'76.

attached, as if it were its unaccented first syllable. The term Enclitic signifies "reclining on," and so the interjection *O* in "O Lord" reclines on the support afforded to it by the accentual elevation of the word "Lord." So that "O Lord" is pronounced like such a dissyllable as *alight, alike, away;* in which words the metrical stroke could never fall on the first syllable. *Oh!* on the contrary, is one of the fullest of monosyllables, and it would be hard to place it in a verse except with the stress upon it. Thus, in Wordsworth: "But she is in her grave,—and oh, The difference to me!"'—Earle's *Philology of the English Tongue*, 2d ed. pp. 191, 192.

83. **luxury**] DYCE (*Gloss.*): Lasciviousness, its only sense in Sh.

89. **matin**] ELZE: Drake in his *Sh. and his Times*, ii, 414, prints *matins* in his citation of this passage. The rare occurrence elsewhere of 'matin' is sufficient to arouse suspicion, and one is tempted to change it to *matins* here. CLARENDON: We can find no other instance of its use in the present sense.

90. **his**] HALLIWELL: Strictly speaking, 'his' should be *her*, the female only giving the light.

90. **uneffectual**] WARBURTON: Shining without heat. STEEVENS: Rather, fire that is no longer seen when the light of morning approaches. Compare *Per.* II, iii, 43. DYCE (*Gloss.*): The former explanation is, I apprehend, the true one. Compare Nash: '—— the ostrich, the most *burning-sighted* bird of all others, insomuch as the female of them hatcheth not hir egs by covering them, but by the *effectual raies* of hir eies,' &c.—*The Vnfortunate Traveller*, &c., 1594, sig. H 4. See ABBOTT, § 442, for the use of *un-* and *in-;* and *Macb.* IV, iii, 123.

90. **fire**] DOUCE (ii, 224): It was the popular belief that ghosts could not endure the light, and consequently disappeared at the dawn of day. This superstition is derived from our northern ancestors, who held that the sun and everything that contained *light* or *fire* had the property of expelling demons and spirits of all kinds. With them it seems to have originated in the stories that are related in the Edda concerning the battles of Thor against the giants and evil demons, wherein he made use of his dreadful mallet of iron. . . . Many of the *transparent* precious stones were supposed to have the power of expelling evil spirits, and the flint and other stones found in the tombs of the northern nations, and from which fire might be ex-

Adieu, adieu, adieu! remember me. [*Exit.*

Ham. O all you host of heaven! O earth! what else?
And shall I couple hell? Oh, fie! Hold, hold, my heart;
And you, my sinews, grow not instant old,
But bear me stiffly up. Remember thee? 95
Ay, thou poor ghost, while memory holds a seat
In this distracted globe. Remember thee?
Yea, from the table of my memory
I'll wipe away all trivial fond records,
All saws of books, all forms, all pressures past, 100

91. *Adieu, adieu, adieu!*] *Adiew, adiew, adiew,* Qq. *Adue, adue,* Hamlet: Ff (*Adieu, adieu,* F_3F_4). *Farewel,* Q'76. *Adieu, adieu! Hamlet,* Rowe, Cald. Knt, Coll. Sing. ii, Dyce i, White, Sta. Ktly, Glo. Del. Clarke.

[Exit.] Om. Qq.

93. *Oh, fie! Hold, hold, my*] *Oh, hold my* Pope, Theob. Han. Johns. *O fie! Hold,* Rowe, Warb. Cald. Knt, Dyce, Sta. Coll. (MS). *Hold, hold, my* Cap.

93. *Hold, hold, my*] *hold, hold my* Q_2Q_3. *hold, my* Q_4. *hold my* Q_5Ff.

95. *stiffly*] *ſwiftly* Qq. *ſtrongly* Q'76.

95, 97. *thee?*] *thee,* Qq. *thee!* Q'76, Warb.

96. *while*] *whiles* Qq.

100. *saws*] *ſawe* Q_4. *ſaw* Q_5. *registers* Q'76.

all pressures] *and preſſures* Q'76.

pressures] *preſures* F_1.

tracted, were imagined to be efficacious in confining the manes of the dead to their proper habitations. They were called Thor's hammers.

91. **Adieu**] CLARKE: The reading of the Qq confirms our view of the *triple iteration* with which the Ghost's diction was marked in Shakespeare's conception of it, although he may have seen fit to modify it on revisal. CORSON: The addressing his son by name at the conclusion of his speech is more effective from its familiarity than the third repetition of 'adieu.'

92. COLERIDGE: I remember nothing equal to this burst unless it be the first speech of Prometheus, in the Greek drama, after the exit of Vulcan and the two Afrites. But Sh. alone could have produced the vow of Ham. to make his memory a blank of all maxims and generalized truths, that 'observation had copied there,'—followed immediately by the speaker noting down the generalized fact, line 108.

93. **Oh, fie**] CAPELL omitted these words, 'as impertinent in the highest degree.' STEEVENS suspected that they were an interpolation, because they hurt the measure, and were of an almost ludicrous turn. MITFORD, also (*Gent. Maga.* 1845, p. 583), believed that they should be removed, and DYCE (ed. ii) pronounced their omission as probably right. BOSWELL defended them because they occur again in II, ii, 564.

97. **globe**] CLARENDON: Here Hamlet puts his hand upon his head.

98. **table**] CLARENDON: That is, tablet. Compare *All's Well,* I, i, 106.

99. **fond**] That is, foolish. See *Rom. & Jul.* III, iii, 52.

99. **records**] WALKER, *Vers.* 133, shows by examples that the accent in the verb is variable, but in the noun it is on the last syllable. In *récorder* it is on the first. See also ABBOTT, § 490.

100. **saws**] DYCE (*Gloss.*): Sayings, maxims.

100. **pressures**] DYCE (*Gloss.*): Impressions,—as of a seal; see III, ii, 23.—

That youth and observation copied there; 101
And thy commandment all alone shall live
Within the book and volume of my brain,
Unmix'd with baser matter; yes, by heaven!
O most pernicious woman! 105
O villain, villain, smiling, damned villain!
My tables, meet it is I set it down,

104. *yes*] *yes, yes* Ff. Rowe, Cald. Knt, Sing. Ktly.
105. *pernicious*] *prenicious* Q_4. *per nicious and perfidious* Coll. ii (MS).
107. *My tables,*] *My Tables, my Tables:* Ff, Cald. Knt, Sing. Ktly.
set it] *set* Q'76.

CLARENDON. BAILEY (ii, 9): *Postures* or some other word ought to be substituted for 'pressures.' We cannot consistently speak of *impressions* on the mind being *copied* in the mind.

105. **pernicious**] COLLIER (ed. 2): The (MS) adds *and perfidious*. The two words, 'pernicious' and *perfidious*, looking like each other, perhaps the old printer, having composed the first, fancied he had composed both, and thus omitted a very striking and appropriate epithet.

107. **tables**] FARMER: 'See,—and in the midst of the sermon pulles out his tables in haste, as if he feared to loose that note.'—Hall, in his character of *The Hypocrite*. STEEVENS: So, in the Induction to *The Malcontent*, 1604: 'I have most of the jists of it [a play] here in my table-book.' Again, in *Antonio's Revenge*, Bulardo draws out his *writing-tables*, and writes—'*Retort* and *obtuse*, good words, very good words.' BOSWELL: See *2 Hen. IV:* IV, i, 201. DOUCE: These tables were sometimes made of slate, in the form of a small portable book, with leaves and clasps. . . . In the Middle Ages, the leaves of these table-books were made of ivory. HUNTER (ii, 225): This expression is the first in which we have anything like the unsettling of the intellect, and what follows, to the end of the scene, can scarcely be reconciled to an opinion of the perfect sanity of Hamlet, except on the supposition that even now he began to put on the appearance of madness, which is not likely. At the same time, it is to be observed that the light and sportive sallies which follow are not absolutely out of nature, even if we suppose him sane, very powerful events not producing their natural effect *at once*. Some hours commonly intervene before the mind is awakened, as it were, to a sense of the change which has taken place, and during the interval men do act, not unfrequently, strangely and fantastically. When they begin to consider, then they begin to act in a manner correspondent to their situation and character. BRAE (*N. & Qu.* 13 Mar. 1852) denies, what Coleridge asserts (see line 92), that Ham. noted down in his tables 'that one may smile, and smile, and be a villain.' 'This jotting down by Ham., upon a real, substantial table, of one of those "generalized truths," which he had just excluded from the table of his memory, would be too great a *literalizing of the metaphor*.' It is not this most trite reflection: 'That one may smile,' &c. that Ham. wishes to set down. No, it is the all-absorbing *commandment* contained in the last line of the Ghost's speech. There is one continued apostrophe from line 105 to 'So, uncle, there you are.' line 110, broken only parenthetically by line 107 while Ham. is getting forth

That one may smile, and smile, and be a villain ;
At least I'm sure it may be so in Denmark.— [*Writing.*
So, uncle, there you are.—Now to my word; 110
It is: 'Adieu, adieu! remember me.'
I have sworn't.

Hor. } *Mar.* } [*within*] My lord, my lord!

Mar. [*within*] Lord Hamlet!

Hor. [*within*] Heaven secure him!

Ham. So be it!

109. *I'm*] *I am* Qq, Steev. Cald.Var. Coll. Sing. El. White.
[Writing.] Rowe. Om. QqFf. Opposite line 111, Sing. ii, Ktly.
111, 112. *It...sworn't.*] One in Ff, Rowe.
111. *It is*] Separate line, Cap.
111, 112. *'Adieu...sworn't*] One line, Cap.
112. *I have sworn't.*] *I've sworn it*— Pope+, Jen. *I've sworn't*, as a separate line, Walker.
sworn't] *sworn it* Mal.

113. SCENE IX. Pope+, Jen.
Hor. Mar. [Within] Ff. *Hora.* Qq, Pope+. *Hor.* [*within*] Cap. Steev. Var. Cald. Knt, Coll. Sing. El. Dyce, White. *Hor.* [*without*] Sta.
Mar. [within] Cap. Mar. Qq Ff, Rowe+, Jen. Mar. [without] Sta.
Hor. [within] Cap. Hor. Qq Ff, Rowe+, Jen. Hor. [without] Sta.
Heaven] *Heauens* Qq.
114. Ham.] *Mar.* Ff, Rowe+, Cald. *Mar.* [*within*] Knt, Coll. Dyce, El. White, Del. Huds. *Mar.* [*without*] Sta.

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and preparing the tables. Line 108 is an admirative comment upon line 106, and 'So, uncle, there you are,' is equivalent to the common exclamation, even at the present day, expressive of misdeeds, or intentions, unexpectedly brought to light. It is by no means uncommon for a sentence expressive of wonder or incredulity to begin with *That*, as in line 108; we have, in *Cym.* I, i, 63, 'That a king's children should be so convey'd!' The best possible stage-direction is given by Sh. himself when he makes Ham. exclaim 'Now to my word,' or, now to my memorandum, alluding to the purpose for which he had to get his tables forth. Wherefore punctuate thus: after 'set it down,' a full stop; after 'and be a villain,' a note of admiration; the stage-direction [*Writing*] to be removed two lines lower down. To this emendation of Brae's, INGLEBY added the stage-direction 'Having kissed the tables,' after 'sworn't,' line 112. WHITE thinks that waxen tables were used as late as the Elizabethan period; see *Janua Linguarum*, 1650: '——*now-a-daies* we write . . . with a writing *pin* in table-books, that it may be cancelled and blotted out by turning the pin the wrong end downward.' ELZE: Hamlet is hereby represented as a thinker and a scholar in opposition to the man of action.

108. **smile**] MOBERLY: As the king had recently done, when he called Hamlet his son.

110. **word**] STEEVENS: An allusion to the watch-word, given every day in military service. QUINCY (*MS Corrections in* F_4, p. 31): *Ward* is substituted for 'word,' referring probably to the solemn duty which Ham. had just undertaken.

114. **So be it**] CAPELL (i, 128) upholds the distribution of speeches according to

Hor. [*within*] Illo, ho, ho, my lord! 115
Ham. Hillo, ho, ho, boy! come, bird, come.

Enter HORATIO *and* MARCELLUS.

Mar. How is't, my noble lord?

115. Hor. [within.] Cald. *Hor.* Ff, Rowe+. Mar.] Qq, Cam. *Mar.* [*within*] Cap. Steev. Var. Sing. Ktly. *Hor.* [*without*] Sta.

116. *bird*] *and* Qq. *boy* Pope.
Enter...] Cap. After *sworn't* line 112, QqFf, Jen. After *lord!* line 113, Ff, Rowe+, Cam.

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the Qq, 'for the best reasons possible,' as he says, because 'Illo, ho,' 'is too light for Hor., who is a man of education and gravity; and there is something highly solemn and proper in making Ham. say the amen to a benediction pronounc'd on himself. Having done it, he assumes in an instant the levity that was proper to cover him, and answers to the call of Mar. in his own falconer's language.' CORSON, on the other hand, advocates the distribution of the Ff: 'Mar. seconds Horatio's prayer with his "So be it;" Hor. then, as Hamlet's bosom friend, uses the falconer's call, which would have been too familiar on the part of Mar., and Ham., in his excitement, responds in the same language.' TSCHISCHWITZ believes that this refers to Hamlet's decision to assume an antic disposition, which is immediately put in practice in his hawking answers. [If the exclamation be Hamlet's, which is doubtful, is it necessary to suppose that it is a response to Marcellus's benediction? May it not refer to the conclusion of Hamlet's writing in his tables? ED.]

115. COLERIDGE: This part of the scene after Hamlet's interview with the Ghost has been charged with an improbable eccentricity. But the truth is, after the mind has been stretched beyond its usual pitch and tone, it must either sink into exhaustion and inanity, or seek relief by change. It is thus well known that persons conversant with deeds of cruelty contrive to escape from conscience by connecting something of the ludicrous with them, and by inventing grotesque terms and a certain technical phraseology to disguise the horror of their practices. Indeed, paradoxical as it may appear, the terrible, by a law of the human mind, always touches on the verge of the ludicrous. Both arise from a perception of something out of the common order of things—something, in fact, out of its place; and if from this we can abstract danger, the uncommonness will alone remain, and the sense of the ridiculous be excited. The close alliance of these opposites,—they are not contraries,—appears from the circumstance, that laughter is equally the expression of extreme anguish, and horror, as of joy; as there are tears of sorrow and tears of joy, so there is a laugh of terror and a laugh of merriment. These complex causes will naturally have produced in Ham. the disposition to escape from his own feelings of the overwhelming and supernatural by a wild transition to the ludicrous,—a sort of cunning bravado, bordering on the flights of delirium. For you may, perhaps, observe Hamlet's wildness is but half false; he plays that subtle trick of pretending to act only when he is very near really being what he acts.

116. **ho**] CLARENDON: See Latham's *Falconry*, p. 47 (ed. 1615), 'Crying with a lowd voice, *Howe, howe, howe*.'

116. **come, bird, come**] HANMER: This is the call which falconers use to their hawk in the air, when they would have him come down to them.

Hor. What news, my lord? 117
Ham. O, wonderful!
Hor. Good my lord, tell it.
Ham. No; you will reveal it.
Hor. Not I, my lord, by heaven.
Mar. Nor I, my lord. 120
Ham. How say you, then; would heart of man **once** think it?
But you'll be secret?
Hor. } *Mar.* } Ay, by heaven, my lord.
Ham. There's ne'er a villain dwelling in all Denmark
But he's an arrant knave.
Hor. There needs no ghost, my lord, come from the grave 125
To tell us this.
Ham. Why, right; you are i' the right;

117. Hor. *What news, my lord?*] Om. Q_4Q_5.
118. Ham.] Hora. Q_4Q_5.
118, 119. *O,...No;*] One line, Steev. Bos. Cald. Knt, Coll. Sing. El. White, Ktly. *O...tell it.* One line, Dyce, Sta. Glo. Mob.
119. *you will*] *you'l* F_1. *you'll* $F_2F_3F_4$, Rowe+, Jen. Cald. Knt, Coll. El. Dyce, White, Sta. Huds. Glo.
121, 122. *How...secret*] Prose, Mob.
121. *it?*] *it,* Qq.
122. *secret?*] *ſecret.* Qq, Coll. El. White. *secret—* Theob. Warb. Johns. Cap. Jen. Steev. Var. Cald. Knt, Sing. Ktly.
122. Hor. Mar.] Booth. Q_2Q_3. Both. Q_4Q_5Ff.
Ay, by heaven] *As death* Q'76.
my lord.] Om. Qq.
123. *There's...Denmark*] Two lines, Qq.
ne'er] F_2. *nere* F_1. *ne're* F_3F_4. *neuer* Qq, Jen.
125, 126. *There...this*] Prose, Ff.
126. *you are*] *you're* Dyce ii.
i' the] Cap. *i' th'* Ff, Pope+, White. *in the* Qq, Rowe, Jen. Steev. Var. Cald. Knt, Sing. Ktly.

121. **once**] CLARENDON: Ever. See *Ant. & Cleo.* V, ii, 50.

123. **Denmark**] SEYMOUR (ii, 162): Hamlet begins these words in the ardour of sincerity and confidence; but, suddenly alarmed at the magnitude of the disclosure he is going to make, not only to Horatio, but to another besides, he breaks off hastily: 'There's ne'er a villain in all Denmark' that can match (perhaps he would have said) my uncle in villainy; and then recollecting the danger of such a declaration, he pauses for a moment and then abruptly concludes: 'but he's an arrant knave.' MOBERLY: Hamlet turns his words off into a strange and baffling jest, as a kind of refuge from the horror which would else overmaster him, with a feeling, at the same time, that this will be the best way to defeat enquiry.

125. **needs...come**] For instances of the omission of *to* before the infinitive, see ABBOTT, § 349.

And so, without more circumstance at all, 127
I hold it fit that we shake hands and part;
You, as your business and desire shall point you;
For every man hath business and desire, 130
Such as it is; and for my own poor part,
Look you, I'll go pray.

Hor. These are but wild and whirling words, my lord

Ham. I'm sorry they offend you, heartily;
Yes, faith, heartily.

Hor. There's no offence, my lord. 135

Ham. Yes, by Saint Patrick, but there is, Horatio,

129. *desire*] *desires* Ff, Rowe+, Jen.

130. *hath*] *ha's* F_1. *has* $F_2F_3F_4$, Rowe+, Jen. Cald. Knt, Dyce i, Sta. Glo. Mob.

131. *my*] *mine* Ff, Rowe, Knt, Coll. Dyce, Sta. White, Glo. Del. Huds. Mob.

132. *Look you, I'll*] *I will* Qq, Pope +, Jen. El. *Look you, I will* Cap. Steev. Var.

133. *whirling*] Theob. *whurling* Qq, Warb. *hurling* Ff, Rowe, Pope, Han. Cald. Knt, Sing. *windy* Q'76. *hurting* Coll. (MS).

134, 135. *I'm... Yes*] One line, Steev. Bos. Cald. Coll. Sing. El. White, Del. Huds.

134. *I'm*] *I am* Qq, Steev. Var. Cald. Coll. Sing. El. White, Del.
offend] *offended* F_3F_4, Rowe.

135. *Yes, faith,*] *Yes*, Pope+. *'Faith*, Cap.

136. *Horatio*] *my Lord* Ff, Rowe+, Cald. Knt.

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127. **circumstance**] DYCE (*Gloss.*): Detail. CLARKE: Circumlocution. See III, i, 1; *Mer. of Ven.* I, i, 154.

132. **go pray**] CLARENDON: Compare the phrases, 'go seek,' II, i, 101; 'go sleep,' *Temp.* II, i, 190; 'go kindle,' *Two Gent.* II, vi, 19; 'go watch,' *Merry Wives*, I, iv, 7; 'come view,' *Mer. of Ven.* II, vi, 43.

136. **Saint Patrick**] WARBURTON: At this time all the whole northern world had their learning from Ireland; to which place it had retired, and there flourished under the auspices of this saint. But it was, I suppose, only said at random. CALDECOTT: As Sh. gave the living manners, customs, and habits of thinking of his own country to those of all ages and countries that he introduced upon the stage, he would little hesitate to make any stranger invoke the name of a saint familiar and popular in his own. TSCHISCHWITZ: If Sh. had wished to be historically correct, he would have made a Dane swear by St. Ansgarius. But since the subject concerned an inexpiated crime, he naturally thought of St Patrick, who kept a Purgatory of his own. See *The Honest Whore* [pt. 2, I, i, p. 330, Dodsley ed. 1825, where the text reads, 'St. Patrick, you know, keeps Purgatory,' and *not* as the learned German quotes: 'keeps *his* Purgatory.' ED.] MOBERLY: Saint Patrick, the patron saint of all blunders and confusion.

136. **Horatio**] CORSON: The 'my lord' (of the Ff) in Hamlet's speech is a retort to the 'my lord' in Horatio's speech, and has an effect which is lost in the Qq text.

And much offence too. Touching this vision here, **137**
It is an honest ghost, that let me tell you;
For your desire to know what is between us,
O'ermaster't as you may. And now, good friends, **140**
As you are friends, scholars, and soldiers,
Give me one poor request.

Hor. What is't, my lord? we will.

Ham. Never make known what you have seen to-night.

Hor.
Mar. } My lord, we will not.

Ham. Nay, but swear't.

Hor. In faith, **145**
My lord, not I.

Mar. Nor I, my lord, in faith.

Ham. Upon my sword.

Mar. We have sworn, my lord, already.

137. *too. Touching*] Rowe. *too: touching* Q'76. *too, touching* Ff, Knt. *to, touching* Qq.

here,] *heere*, or *here*, Qq. *heere:* or *here:* Ff. *here*— Rowe, Pope, Theob. Han. Warb. Cap. Steev. Var. Sing. Dyce, Sta. White. *here.* Knt.

140. *O'ermaster't*] *Oremaſtret* Q_2Q_3. *O'er-master*, Rowe ii. *O'ermaster it* Theob. Warb. Johns. Steev. Var. Knt.

142, 143. *Give...lord?*] One line, Steev. Cald. Knt, Sing.

143. *we will*] Om. Pope+. Mar. *We will* Coll. (MS).

145. Hor. Mar.] Booth. Q_2Q_3. Both. Q_4Q_5Ff.

145, 146. *In faith,...I.*] Cap. One line, QqFf, Rowe+, Jen. Mal. Sta. Huds.

147. *We have*] *We've* Pope, Han. Dyce ii, Huds.

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137. **offence**] DELIUS: Hamlet purposely misunderstands his friends' words, in order to evade their enquiries. At first he pretends that his words have given offence, whereas his friends have merely found them vague; and when they reply that there is no offence, he takes 'offence' in a wider sense as a 'crime,' and refers it to the crime of his uncle that had just been divulged to him.

137. **too**] CAPELL (i, 128): The most emphaticall word in this sentence is 'too.' CORSON: There should be only a comma after this word. Hamlet refers to the wrong which, he has just learned, had been done his father: 'Yes, by Saint Patrick, but there is, my Lord, And much offence too, touching this Vision here.'

138. **honest**] HUDSON: Hamlet means that it is a real Ghost, just what it appears to be, and not 'the Devil' in 'a pleasing shape,' as Horatio had apprehended it to be.

141. **soldiers**] WALKER (*Vers.* 175): Pronounced *dissolutè*.

147. **sword**] UPTON (p. 61, n.): He swears them on his sword, very soldier-like, and agreeable to the ancient custom of his country. Jordanes in his *Gothic History*

Ham. Indeed, upon my sword, indeed. 148
Ghost. [*Beneath*] Swear.

148. *Indeed...indeed.*] *In deed...in deed* Sta.
149. Ghost. [Beneath] *Swear.*] Cap. Ghoſt cries vnder the Stage. Ghoſt. *Sweare.* Qq. Gho. *Sweare.* Ghoſt cries under the Stage. Ff, Rowe+, Jen.

mentions this custom. Ammianus Marcellinus relates the same ceremony among the Huns. JOHNSON: Garrick produced me a passage, I think, in Brantôme, from which it appeared that it was common to swear upon the cross which the old swords always had upon the hilt. DOUCE (ii, 229): In consequence of this practice, the name of *Jesus* was sometimes inscribed on the handle or some other part. NARES: The singular mixture of religious and military fanaticism which arose from the Crusades gave rise to the extraordinary custom of taking a solemn oath upon a sword. In a plain, unenriched sword, the separation between the blade and the hilt was usually a straight transverse bar, which, suggesting the idea of a cross, added to the devotion which every true knight felt for his favorite weapon, and evidently led to this practice; of which the instances are too numerous to be collected. The sword or the blade were often mentioned in this ceremony without reference to the cross. It is ludicrously referred to in 1 *Hen. IV:* II, iv, 371. DYCE (*Gloss.*): The custom of swearing by a sword prevailed even among the barbarous worshippers of Odin: 'The Scythians commonly substituted a sword as the most proper symbol to represent the supreme god. It was by planting a spear in the middle of a field that they usually marked out the place set apart for prayers and sacrifices; and when they had relaxed from their primitive strictness, so far as to build temples and set up idols in them, they yet preserved some traces of the ancient custom by putting a sword in the hands of Odin's statues. The respect they had for their arms made them also swear by instruments so valuable and so useful, as being the most sacred things they knew. Accordingly, in an ancient Icelandic poem, a Scandinavian, to assure himself of a person's good faith, requires him to swear, "by the shoulder of a horse, and the edge of a *sword*." This oath was usual more especially on the eve of some great engagement; the soldiers engaged themselves by an oath of this kind not to flee, though their enemies should be never so superior in number.'—Mallet's *Northern Antiquities*, &c., transl. by Percy, vol. i, p. 216, ed. 1770. [For many instances of oaths taken upon swords, see FARMER, STEEVENS and CALDECOTT. ED.] KNIGHT: We have little doubt that Sh. was aware of the peculiar custom of the Gothic nations, and did not make Hamlet propose the oath merely as a practice of chivalry.

147. **already**] HUDSON: The oath they have already sworn is '*in faith*.' But this has not enough of ritual solemnity in it to satisfy Hamlet.

148. **Indeed**] STAUNTON: The meaning of Hamlet unquestionably is, Not in words only, but *in act, in form:* upon the cross of my sword, pledge yourselves.

149. COLERIDGE: These subterraneous speeches of the Ghost are hardly defensible; but I would call your attention to the characteristic difference between the Ghost, as a superstition connected with the most mysterious truths of revealed religion,—and Shakespeare's consequent reverence in his treatment of it,—and the foul earthy witcheries and wild language in *Macbeth*.

Ham. Ah, ha, boy! say'st thou so? art thou there, true-penny?— 150
Come on; you hear this fellow in the cellarage;
Consent to swear.

Hor. Propose the oath, my lord.

Ham. Never to speak of this that you have seen.
Swear by my sword.

Ghost. [*Beneath*] Swear. 155

Ham. *Hic et ubique?* then we'll shift our ground.—

150, 151. *Ah, ha,...cellarage.*] Prose, Ff, Rowe.

150. *Ah*] *Ha* Qq, Cap. Jen. Steev. Var. Cald. Knt, Coll. Sing. El. Ktly, Del. Huds.

so?] Q'76. *ſo,* Qq. *ſo.* Ff.

151. *on: you hear*] *one you here* F_1.

cellarage] *Sellerige* Qq. *ſelleredge* F_1. *ſelleridge* F_2F_3. *Celleridge* F_4, Rowe, Pope, Theob. Han.

152. *the oath*] *my oath* F_3F_4, Rowe.

153. *seen.*] F_3F_4, Walker, Corson. *ſeene.* F_1F_2. *ſeene* Q_2Q_3. *ſeene,* Q_4Q_5. *seen,* Rowe et cet.

155, 161, 182. [Beneath] Cap. Om. QqFf.

156. Hic] Hie Q_5.

et] est Rowe ii.

ubique?] vbique, Qq.

our] *for* Ff, Rowe. Om. Seymour, reading *then...gentlemen,* as one line.

150. **true-penny**] STEEVENS: This word, as well as some of Hamlet's former exclamations, we find in *The Malcontent*, 1604. COLLIER: This word is also found in Nash's *Almond for a Parrot*. It is (as I learn from some Sheffield authorities) a mining term, and signifies a particular indication in the soil of the direction in which ore is to be found. Hence Hamlet may with propriety address the Ghost under ground by that name. FORBY (*Vocab. of East Anglia*): Hearty old fellow; staunch and trusty; true to his purpose or pledge. HALLIWELL suspects that it was sometimes applied to a sexton, therefore very appropriate here. UPTON (p. 9, note): 'The Vice,' in our old *Moralities*, was used to make fun with the Devil, and he had several trite expressions, as, 'I'll be with you in a trice,' 'Ah, ha, boy, are you there?' &c. And it was great entertainment to the audience, to see their old enemy belaboured in effigy. Now, Ham. is resolved to break the subject of the discourse to none but Hor.; to others he intends to appear as a sort of madman, he therefore now addresses the Ghost as *The Vice* does the Devil, at the same time he wishes the sentinels to imagine that this was a shape the Devil had put on; and in II, ii, 575, he is somewhat of this opinion himself. This manner of speech was what the audience were well acquainted with; and it takes off in some measure from the horror of the scene.

153. **seen**] WALKER (*Crit.* iii, 263): The inversion [by putting only a comma after 'seen'] is anti-Shakespearian. CORSON: Horatio asks Hamlet to propose the oath, which he does, namely: 'Never to speak of this that you have seen,' and then, having done so, he tells them to swear by his sword, which is additional.

156. **Hic et ubique**] TSCHISCHWITZ: The repetition of the oath, the shifting of the ground, and the Latin phrase are taken from the ceremonies of conjurors. SILBERSCHLAG (*Morgenblatt*, No. 47, 1860, p. 1113): It is highly probable the conclu-

Come hither, gentlemen,
And lay your hands again upon my sword,
Never to speak of this that you have heard;
Swear by my sword. 160

Ghost. [*Beneath*] Swear.

Ham. Well said, old mole! canst work i' the earth so fast?
A worthy pioner!—Once more remove, good friends.

Hor. O day and night, but this is wondrous strange!

Ham. And therefore as a stranger give it welcome. 165

157–160. *Come...sword*] As in Ff. End lines, *hands...speak...sword*. Cam. Edd. conj.

158, 159. *sword...heard;*] F_1, Walker, Corson. *ſword....heard:* $F_2F_3F_4$. *sword. ...heard*, Rowe+. *sword:...heard*, Cald. et cet.

159, 160. *Never...sword*] These lines are transposed in Qq, Jen. Steev, Var. and Sing. In Cap. also, but lines 157–160 end: *hands...by my sword...heard*. Cap. is followed by Ktly.

159. *this that*] *this which* Rowe ii+.
heard] *heard to-night* Seymour.

161. *Swear.*] *Sweare by his sword*. Qq, Theob. Warb. Johns. Cap. Jen. Steev. Cald. Var. Sta.

162. *canst*] *canst thou* Q'76.
earth] *ground* Ff, Rowe+, Cald. Knt, Sing. White, Huds.

163. *pioner!*] Dyce, El. White, Sta. Del. Glo.+. *Pioner*, $Q_2Q_3F_1F_2F_3$. *Pioner* Q_4Q_5. *Pioneer*, F_4, Rowe. *pioneer!* Pope et cet.
good friends] Om. Seymour.
friends] *friend* $F_2F_3F_4$, Rowe.

165. *give*] *bid* F_3F_4, Rowe.

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sion of this scene is a remnant, word for word, of the earlier tragedy by Shakespeare's predecessor; and this little snatch of Latinity upholds this view. The dramatic predecessors of Shakespeare were very fond of interlarding their pieces with such little snatches of Latin, and Shakespeare yielded to the practice only in his very earliest plays, not in his later ones. Therefore, from the use of these little phrases alone we might infer that Shakespeare retained all of these concluding lines from the earlier drama, perhaps from no other reason than that the scene had become a popular favorite.

158. **upon my sword,**] WALKER (*Crit.* iii, 263) was the first to advocate this punctuation of F_1; and CORSON says: 'The true meaning is indicated by the comma after "sword." The "swear by my sword" is but a repetition of the same idea.' WALKER adds: 'The Ghost's "Swear by his sword"—if this reading be correct—is, as it were, an echo of Hamlet's words.' In the textual notes the punctuation of those editors alone is given who have followed the arrangement of the Ff.

163. **pioner**] NARES: A pioneer; an attendant on an army, whose office is to dig, level, remove obstructions, form trenches, and do all works executed with unwarlike tools, as spades, &c. DYCE (*Gloss.*): They are generally soldiers who, on account of misconduct, had been degraded to the office. [For the spelling, see WALKER, *Vers.* 217; *Crit.* iii, 263; ABBOTT, § 492. Also I, ii, 172; III, iv, 206. ED.]

165. **welcome**] WARBURTON: Receive it to yourself; take it under your own roof; as much as to say: *Keep it secret.* Alluding to the laws of hospitality. MASON: Hamlet means merely to request that they would seem not to know it,—to be unacquainted with it. CALDECOTT: Receive it courteously and compliantly. CLARENDON: Receive it without doubt or question.

There are more things in heaven and earth, Horatio, 166
Than are dreamt of in your philosophy.
But come;
Here, as before, never, so help you mercy,
How strange or odd soe'er I bear myself, 170
As I perchance hereafter shall think meet
To put an antic disposition on,
That you, at such times seeing me, never shall,
With arms encumber'd thus, or this head-shake,
Or by pronouncing of some doubtful phrase, 175
As 'Well, well, we know,' or 'We could, an if we would,'

107. *your*] *our* Ff, Rowe, Han. Cald. Knt, White, Dyce ii.

167, 168. *Than...come;*] Han. One line, QqFf, Rowe+, Jen. Coll. El. White.

168, 169. *come; Here*] Om. Seymour.

169. *Here*] *Swear* Pope ii, Bailey. *swear here* Ktly, reading *But...mercy*. as one line.

170–172. *How...on*] In parenthesis, Pope i.

170–178. *How...note*] In parenthesis, Qq.

170. *soe'er*] *so ere* Ff. *so mere* Qq.

171–172. *As...on*] In parenthesis, Ff, Pope+.

171. *meet*] *fit* So quoted by Theob. (*Sh. Rest.* p. 59).

173. *times*] *time* Ff, Rowe+, Cap.

174–178. *With...out*] In parenthesis, Cap.

174. *this head-shake*] Theob *this head ſhake* Qq, Pope. *thus, head ſhake* Ff, Rowe. *head thus ſhak't* Q'76, Jen. *thus head shake* Cald. Knt.

175. *Or*] *Nor* Mal. (Var. '85) conj. (withdrawn).

176, 177. *As...might*] Prose, Cap. Steev. Var. Cald. Sing. Huds.

176. *Well, well,*] *well,* Ff, Rowe+, Cald. Knt.

176, 177. *an if...an if*] Han. *and if...and if* QqFf, Rowe+, Jen. *and if... or if* Q'76. *an...those; An if* Seymour.

167. **your**] WALKER (*Crit.* ii, 7; iii, 264) prefers *our*. WHITE: This reading of the Qq is the poorer, but commoner. CLARENDON: For this colloquial and familiar use, see III, ii, 3; III, ii, 117; IV, iii, 21–24; *Ant. & Cleo.* II, vii, 29. CORSON: Hamlet and Horatio had been fellow-students at the University; this may explain the use of 'our.' Or it would be better, perhaps, to understand Hamlet as using it in the general sense of *human* philosophy, which is limited in its scope. Why he should say 'your,' does not appear. [It is used ethically. See 'me,' II, ii, 414. ED.]

172. **antic**] CLARENDON: Disguised, as in *Rom. & Jul.* I, v, 54. MOBERLY: A counterfeit madness such as Hamlet afterwards uses. The word 'antic' means first 'old-fashioned;' then 'quaint,' 'capricious,' and the like. In much the same way 'modern' means 'ordinary.'

173. **such**] CORSON: 'Su*ch* time*s* *s*eeing' is harsh. The Ff text is better. ABBOTT, § 470, in scanning this line contracts 'seeing' rather than 'never.'

174. **encumber'd**] MOBERLY: Folded thus in sign of wisdom.

174. **head-shake**] CORSON: According to the Ff, 'shake' is a verb, having 'shall' as its auxiliary '—with arms encumbered thus, or thus (suiting the action to the words), head shake.'

175. **of**] For instances of 'of' following verbal nouns, see ABBOTT, § 178.

Or 'If we list to speak,' or 'There be, an if they might,' 177
Or such ambiguous giving out, to note
That you know aught of me; this not to do,
So grace and mercy at your most need help you, 180
Swear.

Ghost. [*Beneath*] Swear.

Ham. Rest, rest, perturbed spirit!—So, gentlemen,
With all my love I do commend me to you;
And what so poor a man as Hamlet is 185
May do, to express his love and friending to you,
God willing, shall not lack. Let us go in together;
And still your fingers on your lips, I pray.
The time is out of joint;—O cursed spite,

177. *they*] *there* Ff, Rowe+, Jen. Cald. Knt.

178. *giving*] *givings* Warb.

out, to note] Mal. conj. (Var. '85). Steev. *out, to note*) [See line 170] Qq. *out to note*, Ff, Rowe, Pope i. *out to note* Mal.

to note] *denote* Theob. Pope ii +, Cap. Jen. El. *to-note* Porson conj. MS.*

179-181. *this...Swear.*] Knt. *this... doe: So...you: Sweare.* Ff. *this doe sweare, So...you.* Qq, Mal. *this you must swear. So...you* Q'76. *this do ye swear. So...you! Swear.* Pope+, Cald. *This do you swear, So...you!* Cap. Jen. Steev. *This not to do, swear; So...you!* Bos.

182. [They kiss the hilt of Hamlet's sword. White, Huds.

183. *Rest, rest,*] *Rest,* Seymour.

[They swear.] Glo.+, Mob.

184. *I do*] Om. $F_2F_3F_4$. *do I* Theob. Warb. Johns.

186. *friending*] *friendship* Q'76.

187. *God...lack.*] *Shall never fail* Q'76.

Let us go in] *Let's go* Anon.*

together] Om. Han.

188. *pray.*] Rowe. *pray,* QqFf.

177. There be] DYCE: Hamlet means, 'There be persons, who, if they were at liberty to speak.'

178. giving out] CLARENDON: Profession. See *Meas. for Meas.* I, iv, 54.

178. to note] CALDECOTT: The grammar here is defective, and its construction embarrassed: [Swear] here as before, never,—that you never shall,—by pronouncing some doubtful phrase or the like, [do aught] to mark or denote, &c CLARENDON: The 'to' is superfluous in the construction, which follows 'never shall.' Compare *Cor.* V, iii, 123; and *Merry Wives*, IV, iv, 57.

180. most] See *Macb.* V, iv, 12, and ABBOTT, § 17, for instances of *more* and *most* used for *great* and *greatest*.

183. perturbed] CLARKE: There is an effect of pathos in these few murmured soothing words, coming as a climax and close to the scene.

185. Hamlet] CLARKE: It is noteworthy that Hamlet frequently speaks of himself in the third person; which is characteristic of the philosophic man,—reflective, thoughtful, given to moralize and speak in the abstract.

186. friending] CLARENDON: Friendliness. Not found elsewhere in Sh.

That ever I was born to set it right!— 190
Nay, come, let's go together. [*Exeunt.*

ACT II

SCENE I. *A room in Polonius's house.*

Enter POLONIUS *and* REYNALDO.

Pol. Give him this money and these notes, Reynaldo.
Rey. I will, my lord.
Pol. You shall do marvellous wisely, good Reynaldo,
Before you visit him, to make inquiry
Of his behaviour.
Rey. My lord, I did intend it.
Pol. Marry, well said, very well said. Look you, sir,
Inquire me first what Danskers are in Paris,

190. *set*] *ſee* F_3F_4.
ACT II. SCENE I.] Q'76. Actus Secundus. Ff.
A room...] An Apartment... Rowe.
Enter...Reynaldo.] Cap. Enter old Polonius, with his man or two. Qq. Enter...Reynoldo. Ff+.
1. *this*] *his* Ff, Rowe, Knt.
these] *these two* Q_4Q_5. *those* $F_2F_3F_4$, Rowe.
1, 3, 15. *Reynaldo*] *Reynoldo* Ff, Rowe+, Cald.
3. *marvellous*] *meruiles* Q_2Q_3. *maruelous* Q_4. *maruels* F_1. *marvels* $F_2F_3F_4$. *marv'lous* Sing. ii, Ktly. *marvell's* Dyce.
3. *wisely,*] *wiſely* Qq. *wiſely:* $F_1F_2F_3$.
4. *to make inquiry*] Q'76. *to make iuquire* Qq, Glo.+, Mob. *you make inquiry* Ff, Cald. *make you inquiry.* Rowe.
6. *Marry...sir,*] Two lines, Ff, Rowe.
Marry,] *Mary* $Q_2Q_3Q_4$.
7. *Danskers*] *Dantz'ckers* Cap. (corrected in MS*).

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190. **right**] SEYMOUR (ii, 164): Ham. does not lament that the disjointed time is to be *set right* by him, but that he, . . . whose duty it of necessity becomes to set the time right, should *have been born.*

3. **shall**] For instances of 'shall' for *will*, see III, ii, 317; *Macb.* III, iv, 57, and ABBOTT, § 315.

3. **marvellous**] For instances of adjectives used as adverbs, see I, iii, 116; III, ii, 288, and ABBOTT, § 1.

4. **inquiry**] CLARENDON adopts the Qq reading, and justifies it on the thoroughly Shakespearian usage of various parts of speech as nouns, such as 'avouch,' I, i, 57; 'disclose,' III, i, 166. For many other examples, see ABBOTT, § 451.

7. **Danskers**] CAPELL (i, 128): *Danske*, for Denmark, occurs often in *Albion' England*

And how, and who; what means, and where they keep;
What company, at what expense; and finding
By this encompassment and drift of question 10
That they do know my son, come you more nearer
Than your particular demands will touch it;
Take you, as 'twere, some distant knowledge of him,
As thus, 'I know his father and his friends,
And in part him.' Do you mark this, Reynaldo? 15
Rey. Ay, very well, my lord.
Pol. 'And in part him; but,' you may say, 'not well;
But if't be he I mean, he's very wild,
Addicted' so and so; and there put on him
What forgeries you please; marry, none so rank 20
As may dishonour him; take heed of that;
But, sir, such wanton, wild, and usual slips
As are companions noted and most known
To youth and liberty.

9. *at*] Om. F_4, Rowe i. *and* Cald. i.
11, 12. *nearer Than*] Cap. *neerer Then* QqF_1. *neere Than* F_2. *near Then* F_3. *near Then* Q'76. *near, Then* F_4, Rowe. *near; Then* Pope+. *nearer; Then* Jen. Ktly.
12. *particular...touch*] *perticuler...tuch*. $Q_2Q_3Q_4$.
12. *touch*] *vouch* Seymour.
14. *As*] *And* Ff.
14, 15, 17–19. Quotation first indicated by Cap.
17. *him; but,' you*] Cap. *him, but you* QqFf. *him—but you* Rowe+.
18. *if't*] *y'ft* Qq. *if it* Q'76.
19. *Addicted' so and so*] Sta. Huds. *Addicted so and so'* Cap. et cet.

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8. **keep**] DYCE (*Gloss.*): To live, to dwell.

10. **encompassment and drift**] CALDECOTT: Winding and circuitous course.

11. **more nearer**] For instances of double comparatives, see ABBOTT, § 11. CLARENDON: 'Neere' of F_2 shows that the double comparative was growing obsolete in 1632. KEIGHTLY believes all difficulty to be removed by following Jennens' reading. MOBERLY: By these natural and circuitous inquiries you will get nearer the point than you possibly could by a direct question. [Pol. repeats this same idea in lines 65, 66. For other instances of double comparatives, see III, ii, 291; III, iv, 157; V, ii, 121. ED.]

12. **it**] See ABBOTT, § 226, for instances of 'it' used indefinitely, as the object of a verb, without referring to anything previously mentioned, and seeming to indicate a pre-existing object in the mind of the person spoken of, 'or in the mind of the speaker, as in this instance,' CLARENDON adds.

13. **Take**] DELIUS: Assume the appearance of having some distant, &c.

22. **slips**] CLARENDON: Compare *Oth.* IV, i, 9. Perhaps Sh. had the other sense of the word in his mind, as in *2 Hen. IV*: III, ii, 214: 'graft with crab-tree slip.'

24. **To youth**] DELIUS: This qualifies 'companions.'

Rey. As gaming, my lord.
Pol. Ay, or drinking, fencing, swearing, quarrelling, 25
Drabbing; you may go so far.
Rey. My lord, that would dishonour him.
Pol. Faith, no; as you may season it in the charge.
You must not put another scandal on him,
That he is open to incontinency; 30
That's not my meaning; but breathe his faults so quaintly
That they may seem the taints of liberty,
The flash and outbreak of a fiery mind,
A savageness in unreclaimed blood,
Of general assault.
Rey. But, my good lord,— 35
Pol. Wherefore should you do this?

24. *lord.*] *lord—* Rowe+, Jen.
25, 26. *Ay...far.*] Cap. The first line ends at *swearing*, in QqFf, Rowe+, Jen. Dyce ii, Huds. At *drabbing;* Ktly.
28. *no*] Om. Qq.
30. *That*] *Than* Ktly.
31. *breathe*] *breath* QqF$_2$F$_3$F$_4$, Rowe, Cap.
31. *faults*] *fauls* Q$_5$.
quaintly] *quently* Qq.
34, 35. *A savageness...assault.*] One line, Ff.
34. *unreclaimed*] *vnreclamed* Q$_2$Q$_3$Q$_4$. *unreclaim'd* Ff.
35. *lord,—*] *lord—* Pope. *Lord.* Qq Ff, Rowe.

25. **fencing**] This is bracketed by WARBURTON as 'an interpolation.' JOHNSON: A too diligent frequentation of the fencing-school, a resort of violent and lawless young men. MALONE: I suppose it means piquing himself on his skill in the use of the sword, and consequently quarrelling and brawling. 'The cunning of Fencers [is now] applied to quarrelling.'—Gosson, *Schoole of Abuse*, 1579, p. 46, ed. Arber.

28. **season**] See I, ii, 192.

29. **another**] THEOBALD (*Sh. Restored*, p. 61), on the ground that there could be no *second* scandal without a first (and Polonius implies that 'Drabbing' is no scandal), conjectured *an utter* for 'another.' And this emendation was adopted by Han. Warb. Johns. and Elze. But Theobald, in his edition, withdrew it, because Sh. uses 'other' in the same way elsewhere; as in *Rich. II:* I, i, 33, and *Macb.* IV, iii, 90. MALONE: That is, a very different and more scandalous failing: habitual incontinency. MOBERLY: A deeper kind of scandal; much as ἄλλως means 'particularly,' and ἄλλος ὁδίτης, in the Odyssey, 'an out-of-the-way or foreign traveller.'

31. **breathe**] DYCE (*Gloss.*): To utter, to speak; see also line 44.

31. **quaintly**] DYCE (*Gloss.*): Ingeniously, cleverly, artfully.

34. **unreclaimed**] CLARENDON: Cotgrave has 'Adomestiquer: To tame, reclaim, make gentle.' A term of falconry.

34. **savageness . . . assault**] DYCE (*Gloss.*): A wildness in untamed blood, to which all young men are liable.

Rey. Ay, my lord, 36
I would know that.
Pol. Marry, sir, here's my drift,
And I believe it is a fetch of warrant;
You laying these slight sullies on my son,
As 'twere a thing a little soil'd i' the working, 40
Mark you,
Your party in converse, him you would sound,
Having ever seen in the prenominate crimes
The youth you breathe of guilty, be assured
He closes with you in this consequence: 45
'Good sir,' or so, or 'friend,' or 'gentleman,'
According to the phrase or the addition

36, 37. *Ay,...that.*] Arranged as in Cap. One line, QqFf, Rowe+, Jen. Huds.
36. *lord*] *good lord* Cap.
38. *warrant*] *wit* Qq, Pope+, Jen. El.
39. *sullies*] *sallies* Q_2Q_3, Pope. *sulleyes* $F_1F_2F_3$.
40. *i' the*] *i' th'* Ff, Rowe+, Jen. *with* Qq.
41, 42. *Mark...sound,*] Mal. One line, QqFf, Rowe+, Cap. Jen. Sta. *Mark you* added to line 40 by Ktly.
41. *you,*] *you* Ff, Rowe, Pope, Han. Jen.
42. *converse,*] *converse;* Ff, Rowe, Pope.
him] *he* Q'76, Pope ii, Theob. Warb. Johns.
42. *you would*] *you'ld* Johns.
43. *seen in*] *seene. In* F_1F_2. *seen In* F_3F_4.
prenominate] *prenominat* Q_2Q_3 Q_4.
44. *breathe*] Rowe ii. *breath* QqFf, Rowe i, Theob. i, Cap. *speak* Pope, Han.
45. *He closes*] *Will strait close* Seym.
consequence] *cosequence* Q_4.
46. *or so*] In parenthesis, Qq, Jen.
or so, or] *or Sir, or* Han. *or sire, or* Warb. *forsooth, or* Johns. conj. *or so forth*, Steev. (Var.'78) conj. (withdrawn).
'gentleman,'] *Gentleman.* Ff.
47. *or*] *and* Ff, Rowe. Cald. Knt.
addition] *addistion* Q_2Q_3.

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36. **Ay**] For instances of monosyllabic exclamations taking the place of a whole foot, see ABBOTT, § 482, and IV, vii, 60; 'O,' IV, iv, 65; III, i, 49.

38. **fetch of warrant**] DYCE (*Gloss.*): A warranted, sanctioned, or approved artifice or device. CLARENDON: The *fetch of wit* of the Qq is 'a cunning contrivance,' and makes as good sense as the reading of the Ff, with which compare 'passages of proof,' IV, vii, 113. In *Lear*, II, iv, 90, 'fetches' mean pretexts, excuses.

40. **As ... working**] CALDECOTT: As having in his commerce with the world unavoidably contracted some small blemishes.

42. **converse**] CLARENDON: Conversation. See *Oth.* III, i, 40, where it is accented as here.

42. **him**] For instances where 'him' is put for *he*, by attraction to *whom* understood, for *he whom*, see ABBOTT, § 208.

45. **closes ... consequence**] CALDECOTT: Falls in with you into this conclusion.

47. **addition**] Title. See I, iv, 20; *Macb.* I, iii, 106.

Of man and country.

Rey. Very good, my lord.

Pol. And then, sir, does he this,—he does,—what was I about to say? By the mass, I was about to say something; where did I leave? 51

Rey. At 'closes in the consequence,' at 'friend or so,' and 'gentleman.'

Pol. At 'closes in the consequence,' ay, marry;
He closes with you thus: 'I know the gentleman; 55
I saw him yesterday, or t'other day,
Or then, or then, with such, or such, and, as you say,
There was he gaming, there o'ertook in's rouse,
There falling out at tennis;' or perchance,
'I saw him enter such a house of sale,' 60
Videlicet, a brothel, or so forth.
See you now;

49–51. *And then...leave?*] Prose first by Mal. Three lines, ending *ſay?... ſomething,...leaue?* Qq. Three lines, ending *this?...ſay?...leave?* Ff. Ending *was I...say...leave?* Cap. Ending *this; ...say?...something,...leave?* Jen. Ending *he does...say?...leave?* Knt. Ending *he does...I was...leave?* Coll. El. Dyce, White, Ktly, Del. Ending *he does...mass ...leave?* Sta.

49. *does he this—he does*] *does he this? He does:* Ff (*do's* F_3F_4). *doos a this, a doos*, Q_2Q_3. *doos a this, a doos:* Q_4Q_5.

50. *By the mass*] Om. Ff, Rowe+, Cap. Knt.

something] *nothing* $F_2F_3F_4$, Rowe.

52, 53. *At...gentleman.'*] Prose, Glo. Two lines, the first ending *consequence:* in Ff, Cald. Knt, Sing. Coll. Dyce, White, Sta. The first ending *friend* Ktly.

at 'friend...gentleman.'] Om. Qq, Pope+, Cap. Jen. Steev. Var. El.

54. Pol.] Reynol. F_2. Pelon. F_3.

55. *closes with you thus*] *closes thus* Qq, Pope+, Jen. Coll. El. Glo. Cla.

56. *t'other*] *tother* F_1F_2. *'tother* F_3F_4. *th' other* Qq.

57. *Or then, or then,*] *Or then,* Pope+.

or such] *and ſuch* Ff, Rowe+, Knt.

58. *he*] Ff. *a* Qq. *a'* Glo.+, Mob.

gaming, there] *gaming there*, Qq.

o'ertook] *or tooke* Qq.

in's] *in his* Cap. Steev. Var. Knt, Ktly.

59. *There*] *Their* F_2F_3.

60. *such*] *ſuch or ſuch* Q_4Q_5.

sale] *ſaile* F_1F_2. *ſail* F_3F_4.

61, 62. *Videlicet...now*] Cap. One line, QqFf. Rowe+, Jen. Mal.

61. *Videlicet*] *Videlizet* $Q_2Q_3Q_4$.

so forth] *so forsooth* Warb.

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50. **mass**] COLLIER: Omitted in the Ff, because it is an oath. The Ff are far from consistent in this particular.

51. **leave**] CLARENDON: Leave off. So in *2 Hen. VI:* III, ii, 333. [See III, iv, 66.]

52, 53. **friend . . . gentleman**] ELZE: For this unmistakable interpolation we are probably indebted to some actor who wished to repeat the laughable gestures which accompanied it.

58. **o'ertook**] CLARENDON: That is, by intoxication. One of the many euphemisms for 'drunk.'

Your bait of falsehood takes this carp of truth;
And thus do we of wisdom and of reach,
With windlasses and with assays of bias, 65
By indirections find directions out;
So, by my former lecture and advice,
Shall you my son. You have me, have you not?
Rey. My lord, I have.
Pol. God be wi' you; fare you well.

63. *falsehood takes*] *falshood takes* Q'76. *falshood, takes* Ff. *falshood take* Q_2Q_3. *falshood: take* Q_4Q_5.
carp] *carpe* Qq. *cape* Ff.
65. *windlasses*] *windlesses* Qq$F_2F_3F_3$. *windlaces* F_4, Rowe+.
assays] *essays* Q'76.
66. *indirections*] *indirects* Q_4Q_5.
67. *advice*] *aduise* Qq.
69. *be wi' you*] Cap. *buy ye* Qq (*yee* Q_4Q_5). *buy you* $F_1F_2F_3$. *b' w' you* F_4, Rowe+. *b'w you* Jen. *b' wi' you* Sing. Dyce, White, Ktly. *be wi' ye* Cam.
fare you] *far ye* Qq (*yee* Q_4Q_5). *fare ye* Q'76, Cam.

64. **of reach**] CLARENDON: Far-sighted. See I, iv, 56. Compare 'we of taste and feeling.'—*Love's Lab. Lost*, IV, ii, 30. ABBOTT, § 168: 'Of' here means *by means of*.

65. **windlasses**] NARES: Metaphorically, art and contrivance, subtleties; *e.g.* 'Which, by slie drifts, and windlaces aloof, They brought about.'—*Mirror for Magistrates*, p. 336. *Windlaies* is used by Fairfax, for sudden turns; whether he meant this word or another, is not quite clear: perhaps, rather, *windings*:—'The beauties faire of shepherd's daughters bold, With wanton windlaies runne, turne, play, and passe.'—*Tasso*, xiv, 34. HUNTER (ii, 226): *Windlaces* is used in a sense now forgotten. We find it in Golding's Ovid, the seventh book, the book in which Sh. was so well read: '—like a wily fox he runs not forth directly out, Nor makes a windlasse over all the champion fields about,' &c. It is also used by Bishop Hacket. EDINBURGH REVIEW (*Shakespearian Glossaries*, July, 1869): In Shakespeare's day, *windlace*, literally, a winding, was used to express taking a circuitous course, fetching a compass, making an indirect advance, or, more colloquially, beating about the bush instead of going directly to a place or object; and in this sense it exactly harmonizes with the other phrase used by Polonius to express the same thing,—'assays of bias,'—attempts in which, instead of going straight to the object, we seek to reach it by a curved or winding course, the bias gradually bringing the ball round to the Jack. Thus, in Golding's Ovid: 'The winged God . . . Continued not directly forth, but gan me down to stoupe, And fetched a windlasse round about.' CLARENDON: Also Lily's *Euphues and his England* (ed. Arber), p. 270: 'I now fetching a windlesse, that I myght better haue a shoote, was preuented with ready game.'

65. **assays of bias**] CLARENDON: A metaphor from the game of bowls, in which the player does not aim at the Jack (or 'mistress,' as it was called in Shakespeare's time) directly, but in a curve, so that the bias brings the ball round. 'Assays of bias' are therefore indirect attempts.

66. **indirections**] CLARENDON: Indirect methods. We find out indirectly, says Polonius, what we wish to know directly. See *Jul. Cæs.* IV, iii, 75.

69. **God be wi' you**] See *Macb.* III, i, 43, or WALKER (*Vers.* 228).

69. **fare you well**] TSCHISCHWITZ: Although the double leave-taking is quite

Rey. Good my lord! 70

Pol. Observe his inclination in yourself.

Rey. I shall, my lord.

Pol. And let him ply his music.

Rey. Well, my lord.

Pol. Farewell! [*Exit Reynaldo.*

Enter OPHELIA.

How now, Ophelia! what's the matter?

Oph. Oh, my lord, my lord, I have been so affrighted! 75

70. *Good my lord!*] Dyce. *Good my Lord.* QqFf, Coll. White. *Good my Lord—* Rowe+. *But, my good lord,—* Cap. conj. (*Notes*, i, 19).

71. *in*] *e'en* Han. Warb.

74. [Exit Reynaldo.] Exit Rey. Qq (after *lord*). Exit Ff (after *lord*).

SCENE II.] Pope+, Jen.

[Enter Ophelia.] Sing. ii. Before *Farewell!* QqFf. Enter Ophelia, hastily. Cap.

74. *How...matter*] One line, Ff.

75. *O, my lord,*] *Alas,* Ff, Rowe+, Knt, Coll. Sing. Dyce, Sta. White, Ktly, Del. Huds. *Alas, my lord.* Cald.

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in keeping with the loquacity of Polonius, we are justified, nevertheless, in expecting a reply from the departing servant. I have therefore given the words 'God be wi' you' (which, by the contraction of *with* into 'wi',' express a certain condescension) to Polonius, and 'fare you well' to Reynaldo.

70. **Good my lord**] DYCE: Reynaldo has previously said 'Very good, my lord,' and he afterwards says, 'Well, my lord,' but the present speech is not therefore to be pointed 'Good, my lord.' Compare II, ii, 521.

71. **in yourself**] JOHNSON: Perhaps this means, in your own person, not by spies. CAPELL (i, 129): 'In yourself' is put for—observe *of* yourself, or with your own eyes; for he had been lesson'd before to pick up his 'inclination' from others. C. (in *Var.* 1821): The temptations you feel, suspect in him. CALDECOTT: It seems no more than '*of* or *by* yourself,' and as if the word 'in' had been altogether omitted. He was at first to discover Laertes's inclination by enquiry from others; but now to find them out by personal observation. TSCHISCHWITZ: I find it hard to persuade myself that 'in' is anything more than a misprint, which arose from the last syllable of the preceding word. A change of 'in' into *then* could be easily made except for the uniformity of the old copies. CLARENDON: Possibly it means, Conform your own conduct to his inclinations.

73. **music**] CLARKE: Let him go on, to what tune he pleases; let him conduct himself in any style and at any rate he chooses. HUDSON: Eye him sharply, but do it *slyly*, and let him fiddle his secrets all out. VISCHER (*Sh. Jahrbuch*, ii, p. 149): Here we have the key to the whole scene. His son may gamble, drink, swear, quarrel, drab, enter houses of sale, videlicet, brothels, only—let him ply his music: true cavalier-breeding!

74. **matter**] MOBERLY: There is a wonderfully fine contrast between the prolix slyness of Polonius's attempt to find out what had better be unknown, and the scene of distracting and passionate misery which shows how Hamlet's soul has been shattered by an unsought-for revelation.

75. **affrighted**] ECKHARDT (*Vorlesungen über Hamlet.* Aarau, 1853, p. 96):

Pol. With what, i' the name of God? 76

Oph. My lord, as I was sewing in my closet,
Lord Hamlet. with his doublet all unbraced;
No hat upon his head; his stockings foul'd,
Ungarter'd, and down-gyved to his ancle; 80

76. *i'the*] Cap. *i'th* Qq, Jen. *in the* Ff, Rowe+, Steev. Var. Cald. Knt, Coll. Sing. White, Ktly.

i' the...God?] Om. Q'76.

God] *Heaven* Ff, Rowe+, Cap. Steev. Var. Cald. Knt, Sing. Ktly.

77. *sewing*] Warb. *sowing* QqFf. *reading* Q'76.

closet] *closset* Qq. *chamber* Ff, Rowe, Cald. Knt, Coll. Dyce, Sta. White, Huds.

78. *Lord*] *Prince* Q'76.

79. *stockings*] *stockins* Qq.

foul'd] *fouled* Qq. *loose* Q'76, Theob.+.

80. *down-gyved*] *downe gyued* Q_2Q_3 *downe gyred* Q_4Q_5. *downe giued* F_1. *downe-gyved* F_2. *down-gyred* Theob. Warb. Johns. Cap. El. *down-kibed* Petri (*Archiv f. n. Sprachen*, 1849, vol vi, p. 93).

The supposition that Hamlet went to Ophelia directly after the interview with the Ghost is incorrect, and for the following reasons: first, the interview between Polonius and Reynaldo implies that some little time has elapsed since the departure of Laertes for Paris; secondly, during this time Ophelia has returned Hamlet's letters, and denied him access; her father asks her, 'Have you given him any hard words of late?' The letter which Polonius reads to the King must, therefore, have belonged to a period before the opening of the drama. Ophelia had strictly obeyed her father's commands, and returned all Hamlet's letters. Thirdly, Polonius goes at once to the King, and yet, when he speaks to him of Hamlet, the King already knew of Hamlet's (feigned) insanity, and therefore must himself have seen the Prince before Ophelia saw him. Fourthly, between the close of the first act and the present scene, Rosencrantz and Guildenstern must have been summoned on account of Hamlet's changed demeanor, and of the King's suspicions which that demeanor had aroused.

77. **closet**] CLARENDON: A private apartment. Hence the King's private secretary was called 'clerk of the closet.' See III, ii, 315; and *King John*, IV, ii, 267.

78. **unbraced**] CLARENDON: Unfastened. Compare *Jul. Cæs.* I, iii, 48; and II, i, 262.

79. **foul'd**] CAMBRIDGE EDITORS: Theobald reads *loose* on the authority, as he says, 'of the elder Qq.' It is not the reading of any of the first six, but of those of 1676, 1683, 1695, and 1703. Had Capell been aware of this, he would scarcely have designated Theobald's mistake as a 'downright falsehood.' Theobald at the time of writing his *Sh. Restored* knew of no Quarto earlier than that of 1637 (*Sh. Rest.* p. 70), and it is just possible that some copy of this edition (Q_6) from which that of 1676 was printed may have had the reading 'loose.' [The Cam. Edd. refer to a note on III, iv, 59, where they give two different readings in two different copies of Q_6: 'a heaven-kissing' in Ingleby's copy, and 'a heaue, a kissing,' in Capell's copy. This variation in copies of the same date has long been known to exist in the older Qq, but, I confess, I was not prepared to find much variation in later Qq of the same date. In no less than twenty-four instances, however, I have found that my copy of Q'76 differs from that of the Cam. Edd., as recorded in their notes. ED.]

Pale as his shirt; his knees knocking each other; 81
And with a look so piteous in purport
As if he had been loosed out of hell
To speak of horrors, he comes before me.

Pol. Mad for thy love?

Oph. My lord, I do not know, 85
But truly I do fear it.

Pol. What said he?

Oph. He took me by the wrist, and held me hard;
Then goes he to the length of all his arm,
And with his other hand thus o'er his brow,
He falls to such perusal of my face 90
As he would draw it. Long stay'd he so;
At last, a little shaking of mine arm,

82. *piteous*] *pittious* Qq. *pitious* F_1F_4. *pitteous* F_2F_3.
84. *horrors, he*] *horrors: he* Ff, Rowe, Jen. *horrors; thus he* Pope+. *horrors there, he* Anon.*
85, 86. *My lord...it.*] One line, Ff, Rowe.
87. *and held me hard*] Om. $F_2F_3F_4$, Rowe.
91. *As he*] *As a* Qq.
Long] *Long time* Pope+, Cap. Ktly.
92. *mine*] *my* $F_2F_3F_4$, Rowe, Pope i, Han. *his* Pope ii.

80. **Ungarter'd**] NARES: It was the regular amorous etiquette, in the reign of Elizabeth, for a man professing himself deeply in love to assume a certain negligence in dress. His garters, in particular, were not to be tied up. See *As You Like It*, III, ii, 398.

80. **down-gyved**] THEOBALD interprets his reading, *down-gyred*, as 'rolled down to the ancle,' and derives *gyred* from γυρῶ, to bend, to round. HEATH gives the true definition of 'down-gyved': fallen down to the ancle, after the fashion of gyves, or fetters.

82. **purport**] WALKER (iii, 264): Pronounce 'purpórt,' not 'pitêous.'

82, 83. **so . . . As**] See ABBOTT, § 275; and II, ii, 177; or *Macb.* I, ii, 43.

84. KEIGHTLEY completed the rhythm of this line by the insertion of *in* after 'comes.' ABBOTT, § 478, makes the second syllable of 'horrors' a foot by itself on the principle that '*er* [or *or*] final seems to have been sometimes pronounced with a kind of "burr," which produced the effect of an additional syllable.' A process which neither my tongue nor my imagination can compass. Why not let Ophelia's strong emotion shudderingly fill up the gap?

90. **perusal**] CLARENDON: Examination. See *Rom. & Jul.* V, iii, 74; *Rich. II:* III, iii, 53; *Tro. & Cres.* IV, v, 232. [Also, *Ham.* IV, vii, 137.]

91, 95. **As**] See I, ii, 217.

91. **stay'd**] ABBOTT, § 507: As *ed* is pronounced after *i* and *u*, so it might be after *y* in 'stâyed,' but the effect would be painful. The pause after 'it' must supply the extra syllable.

92. **shaking**] TSCHISCHWITZ: A verbal substantive; *is made* is understood

And thrice his head thus waving up and down,
He raised a sigh so piteous and profound
As it did seem to shatter all his bulk 95
And end his being; that done, he lets me go;
And with his head over his shoulder turn'd
He seem'd to find his way without his eyes;
For out o' doors he went without their help,
And to the last bended their light on me. 100

Pol. Come, go with me; I will go seek the king.
This is the very ecstasy of love;
Whose violent property fordoes itself
And leads the will to desperate undertakings,
As oft as any passion under heaven 105
That does afflict our natures. I am sorry,—

94. *piteous*] *pittious* QqF_1. *hideous* $F_2F_3F_4$, Rowe.
95. *As*] *That* Ff, Rowe+, Cald. Knt, Coll. Dyce, El. Sta. White, Del. Huds.
96. *that done,*] *Then* Pope+.
me] Om. $F_2F_3F_4$.
97. *shoulder*] *ſhoulders* Q_4Q_5Ff, Rowe.
99. *o'doors*] Theob. *adoores* Q_2Q_3. *a doores* Q_4. *of doores* Q_5. *adores* F_1F_2. *adoors* F_3F_4, Rowe.
99. *help*] *helpe* F_1F_2. *helps* $Q_2Q_3Q_4$, Cap. Jen. Mal. Steev. Cald. i, Cam *helpes* Q_5.
101. *Come*] Om. Ff, Cald. Knt.
103. *fordoes*] *forgoes* Q_4Q_5, Warb.
105. *passion*] *paſſions* Qq.
106. *sorry,—*] Cap. *ſorrie,* QqFf. *sorry;* Rowe+. *sorry.* Glo.+, Mob.

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95. **bulk**] BOSWELL: This is not, I think, all the *body*, but the *breast*. *Pettorata*, in Florio, is explained, 'a shock against the breast or *bulk*.' [DYCE (*Gloss.*) also cites this definition of *Pettorata* from Florio, but neither the word nor definition is in my copy of Florio, 1598. MALONE cites *R. of Lucrece*, 467, 'her heart Beating her *bulk*,' and *Rich. III:* I, iv, 40, 'my panting bulk,' but defines 'bulk' by 'all the body.' ED.] SINGER: 'The Bulke or breast of a man.'—Baret's *Alvearie*. DYCE (*Gloss.*): 'The Bulke of the bodie. *Tronc*, buste.'—Cotgrave. CLARENDON also cites Cotgrave: 'Buste, the whole bulke or bodie of a man, from his face to his middle.' [MINSHEU gives: 'Pechuguéra, the whole bulke of the breast.' ED.]

100. MILES (*Review of Hamlet*, p. 28): We are not permitted to see Hamlet in this ecstasy of love, but what a picture! How he must have loved her, that love should bring him to such a pass!—his knees knocking each other!—knees that had firmly followed a beckoning ghost! There is more than the love of forty thousand brothers in that hard grasp of the wrist,—in that long gaze at arm's length,—in the force that *might*, but *will* not, draw her nearer! And never a word from this king of words! His *first* great silence,—the *second* is death!

102. **ecstasy**] Alienation of mind, madness. See III, i, 160; III, iv, 74; 138 139; *Macb.* III, ii, 22; IV, iii, 170.

103. **fordoes**] STEEVENS: To destroy. NARES: *For* has here its negative power. CLARENDON: Like the German *ver*, it is also sometimes intensive, as in 'forgive,' 'forwearied,' 'forspent.' [It is so used in the past participle of this very verb in *Mid. N. D.* V, i, 381, 'with weary task fordone.'—ED.]

What, have you given him any hard words of late? 107
Oph. No, my good lord, but, as you did command,
I did repel his letters, and denied
His access to me.
Pol. That hath made him mad. 110
I am sorry that with better heed and judgement
I had not quoted him. I fear'd he did but trifle
And meant to wreck thee; but beshrew my jealousy!
By heaven, it is as proper to our age
To cast beyond ourselves in our opinions 115
As it is common for the younger sort
To lack discretion. Come, go we to the king;

111. *I am*] *I'm* Pope+, Dyce ii, Huds.
heed] *heede* $Q_2Q_3Q_4$. *speed* Ff, Rowe, Theob. Warb. Johns.

112. *quoted*] *coted* Qq. *coated* Q'76. *noted* Warb. *quoited* W. & D. (*Gent. Mag.* xlvi, p. 512).
fear'd] *feare* F_1F_2. *fear* F_3F_4.
did but trifle] *trifl'd* Pope+.

113. *wreck*] Han. *wrack* $Q_2Q_3F_3F_4$. Rowe, Pope, Theob. Cap. Jen. Sing. White. *wracke* $Q_4Q_5F_1F_2$.
beshrew] *beshrow* Qq, Cap.

114. *By heaven,*] *It seemes* F_1F_2. *It seems* F_3F_4, Rowe+, Steev. Var. Cald Knt, Sing. Dyce, Sta. Del.

117. *we*] *with me* Q'76.

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110. **access**] CLARENDON: Accented on the second syllable in *Macb.* I, v, 42.

111. **heed**] THEOBALD preferred *speed* of the Ff, in the sense either of *success, fortune* (frequent in Sh.), or of *celerity*.

112. **quoted**] M. MASON: Invariably used by Sh. in the sense of *to observe*. MALONE: 'Quoter, To *quote*, or *marke* in the margent, to note by the way.'—Cotgrave. DYCE (*Gloss.*): To note, to mark,—formerly pronounced, and often written. *cote*. See *Rom. & Jul.* I, iv, 31.

113. **wreck**] COLLIER (ed. 2): This is one of the places where the old spelling of 'wreck,' *wrack* (observed by some modern editors, as if we ought to return to the loose and uncertain orthography of our ancestors), produces confusion. It is not quite clear whether Pol. means *wrack*, in the sense of cast away, or *rack*, in the sense of tortured; we have taken it in the former, as the most probable. UPTON (p. 209): Read: '*rack* thee,' *i. e.* vex and grieve thee.

113. **beshrew**] DYCE (*Gloss*): To curse,—but a mild form of imprecation,—'a mischief on.'

114. **proper**] CLARENDON: Appropriate. Compare 2 *Hen. IV:* I, iii, 32.

115. **cast**] JOHNSON: This is not the remark of a weak man. The vice of age is too much suspicion. Men long accustomed to the wiles of life *cast* commonly *beyond themselves*, let their cunning go farther than reason can attend it. This is always the fault of a little mind, made artful by long commerce with the world. MOBERLY: To forecast more than we ought for our own interests. CLARENDON: To 'contrive,' 'design,' 'plan.' Compare Spenser's *Fairy Queen*, i, 5, 12: 'Of all attonce he cast avengd to be.' Cotgrave translates Fr. *minuter*, 'to deuise, cast, or lay the first project of a designe.'

This must be known; which, being kept close, might move
More grief to hide than hate to utter love.
Come. [*Exeunt.* 120

SCENE II. *A room in the castle.*

Flourish. Enter KING, QUEEN, ROSENCRANTZ, GUILDENSTERN, *and* Attendants.

King. Welcome, dear Rosencrantz and Guildenstern!

118. *which*] *w* F_2.

119. *than hate*] *hate, than* Han. *than haste* Anon.*

120. *Come.*] Om. Ff. Rowe+, Knt, Coll. Sing. Dyce i, El. Sta. White, Ktly, Glo. Huds. Mob.

SCENE II.] Scena secunda. Ff (Scæna F_2). SCENE III. Pope+, Jen.

A room...] Cap. The Palace. Rowe.

Flourish.] Om. Ff, Rowe+.

Rosencrantz,] Mal. Rofencraus Qq. Rofincrane, F_1. Rofincroffe, F_2F_3, Pope. Rofincrofs, F_4. Roseneraus, Rowe. Rosincrantz, Theob.

Guildenstern] Q'76. Guyldenfterne Qq. Guildenfterne F_1. Guildenftare $F_2F_3F_4$.

and Attendants.] Om. Qq. Cum alijs. F_1F_2. cum aliis. F_3F_4. Lords and other Attendants. Rowe+.

1, 33, 34. *Rosencrantz*] Mal. *Rofencraus* Qq. *Rofincrance* F_1. *Rofincros* F_2. *Rofincrofs* F_3F_4. *Roseneraus* Rowe.

Guildenstern] Q'76. *Guyldenfterne* Qq. *Guildenfterne* F_1. *Guildenftare* $F_2F_3F_4$.

118, 119. WARBURTON: That is, this must be made known to the King, for (being kept secret) the hiding of Hamlet's love might occasion more mischief to us from him and the Queen, than the uttering or revealing of it will occasion hate and resentment from Hamlet. The poet's obscure expression seems to have been caused by his affectation of concluding the scene with a couplet. HEATH: The concealment of it may be attended with consequences productive of greater calamity than the displeasure can possibly be with which the disclosing it may be received. CALDECOTT: At the close of an act, or when the scene is shifted, and there is a pause in the action of the drama, it was the usage of our dramatists, down to the middle of the last century, not simply to divert attention from the main object, as here, by the introduction of a couplet or rhymes, but to make the subject of such couplet foreign altogether to the interests of the drama, an unconnected flourish, and that, not unfrequently, a labored and florid simile. Such a custom in Sh., so far from being what Warburton calls it, was the very opposite of 'affectation;' not to have done it occasionally would have been an affectation of singularity. CLARENDON: In the couplets which conclude scenes the sense is frequently sacrificed to the rhyme. The sense here seems to be—Hamlet's mad conduct might cause more grief if it were hidden than the revelation of his love for Ophelia would cause hatred, *i. e.* on the part of the King and Queen. Yet the Queen afterwards expresses her approval of the match, III, i, 38. Compare also, V, i, 231-234. TSCHISCHWITZ cannot persuade himself that the author of the *Sonnets* and of *Venus & Adonis* could have composed lines so faulty in logic and style as these, and he therefore thinks that even sticklers for the authorized text will pardon him for changing line 119 into 'More grief to him, than hate to us their love.' He also marks 'Ophelia exit' after line 117.

1. Rosencrantz] THORNBURY (*N. & Qu.* 5 Aug. 1871): A Danish nobleman

Moreover that we much did long to see you, 2
The need we have to use you did provoke
Our hasty sending. Something have you heard
Of Hamlet's transformation; so I call it, 5
Sith nor the exterior nor the inward man
Resembles that it was. What it should be,
More than his father's death, that thus hath put him
So much from th' understanding of himself,
I cannot dream of. I entreat you both, 10
That, being of so young days brought up with him

2. *Moreover...much*] *Besides that we* Q'76.
4. *have you*] *you have* Q'76, Theob. Warb. Johns.
5. *I call*] *call* Qq, Glo.+, Mob.
6. *Sith nor*] *Since not* Ff, Rowe+ Jen. Var. Cald. Knt, Sing. Sta. Ktly, Del. *Since nor* Steev. Mal. Dyce, Huds.
10. *dream*] *deeme* F_1F_2. *deem* F_3F_4, Rowe, Cald. Knt, Sing. ii, Ktly.

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of this name attended the Danish ambassador into England on the ascension of James I. [STEEVENS says it was an ambassador. ED.]

2. **Moreover that**] MOBERLY: Over and above that we longed to see you. On the other hand, 'more above,' in line 125, means 'moreover.' CLARENDON: Besides that. HUDSON: I do not recollect another instance of these words thus used.

5. **transformation**] On the pronunciation of the final *ion* as a dissyllable, see WALKER, *Vers.* 230; ABBOTT, § 479, and V, ii, 217.

6. **Sith**] MOBERLY: The oldest meaning of this difficult word may be seen from the *Fairy Queen* (iii, 10, 33), 'he humbly thanked him a thousand sith,' literally, 'a thousand steps' (Mätzner, i, p. 390 [? 410]). Hence, apparently, 'sithen the fathers died,' in Wickliffe's Bible, means 'from the time when;' the preposition being omitted, as in many English phrases even now. Then come the absolutes 'sith, sithence, since,' as in line 12 below. Lastly, the adverb becomes a causative conjunction; on the principle that 'propter hoc' may be practically, though loosely, expressed by 'post hoc.' That is, 'Sin thou are righteous judge' means 'following on the fact that thou art a righteous judge.' CLARENDON: Marsh (*Lectures on the English Language*, pp. 584-586) says, that in the latter half of the sixteenth century 'good authors established a distinction between the forms, and used *sith* only as a logical word, an illative, while *sithence* and *since*, whether as prepositions or as adverbs, remained mere narrative words confined to the signification of *time after*.' Sh., it is clear, did not observe this distinction, whether we take the quartos or the folios to represent his exact text. [See IV, iv, 45.]

8, 9. **put...from**] CLARENDON: Compare *Rom. & Jul.* III, v, 107.

10. **dream of**] CALDECOTT: *Deem of*, that is, the just estimate of himself I cannot judge of, or comprehend. WHITE: Sh. not improbably wrote as it stands in the Ff. CLARENDON: The *of* is superfluous, as in *Rich. III:* I, iii, 6.

11. **of so young**] ABBOTT, § 167: 'Of,' applied to time, in cases like the present, means *from*. So still '*of* late.' Compare 'Of long time he had bewitched them.' —*Acts*, viii, 11. [See also MÄTZNER, ii, 221.—ED.]

And sith so neighbour'd to his youth and humour, 12
That you vouchsafe your rest here in our court
Some little time; so by your companies
To draw him on to pleasures, and to gather 15
So much as from occasion you may glean,
Whether aught to us unknown afflicts him thus,
That, open'd, lies within our remedy.
Queen. Good gentlemen, he hath much talk'd of you,
And sure I am two men there are not living 20
To whom he more adheres. If it will please you
To show us so much gentry and good will
As to expend your time with us awhile
For the supply and profit of our hope,
Your visitation shall receive such thanks 25
As fits a king's remembrance.
Ros. Both your majesties
Might, by the sovereign power you have of us,

12. *sith*] Qq, Jen. Glo.+, Mob. *ſince* Ff, Rowe et cet.
neighbour'd] *nabored* Q_2Q_3. *neighbored* Q_4. *neighboured* Q_5.
humour] *havour* Q_5. *hauior* Q_2 Q_3. *hau r* Q_4 (*hauer* Ashbee's facs.). *'havour* Warb. *haviour* Jen. El. Glo.+, Mob.
13. *vouchsafe*] *voutſafe* $Q_2Q_3Q_4$.
16. *occasion*] *occaſions* Ff, Rowe+, Cald. Knt, Sta. Del.
17. *Whether...thus,*] Om. Ff. *If...thus,* Rowe+.
aught] Han. *ought* Qq.
18. *open'd*] Om. Q'76.
20. *are*] *is* Q_2Q_3.
22. *gentry*] *gentleness* Q'76.
23. *expend*] *extend* Q_4Q_5, Pope, Theob. Han. Warb. *employ* Q'76.
27. *sovereign*] *ſoveraigin* F_4.
of us] *over us* Q'76. *o'er us* Mason.

12. humour] CORSON: There is more force in this word than in *haviour*. It must be taken in its earlier sense of 'temper of mind,' 'disposition.'

13. That] DELIUS: 'That' is redundant.

13. rest] CALDECOTT: That you please to reside.

14. companies] See I, i, 173.

17. Whether] To be pronounced as a monosyllable. See WALKER, *Vers.* 103; and ABBOTT, § 466; *Macb.* I, iii, 111; *Ham.* III, ii, 193.

22. gentry] WARBURTON: Complaisance. SINGER: 'Gentlemanlinesse, or gentrie, kindelinesse, naturall goodnesse. Generositas.'—Baret's *Alvearie*. See V, ii, 109.

24. supply and profit] CALDECOTT: In aid and furtherance. HUDSON: The feeding and realizing.

24. hope] JOHNSON: That the hope which your arrival has made may be completed by the desired effect.

27. of] ABBOTT, § 174: 'Of' here means *over;* as in line 283 it means *on*, and in III, ii, 59, *about*.

Put your dread pleasures more into command 28
Than to entreaty.

Guil. But we both obey,
And here give up ourselves, in the full bent 30
To lay our service freely at your feet,
To be commanded.

King. Thanks, Rosencrantz and gentle Guildenstern.

Queen. Thanks, Guildenstern and gentle Rosencrantz;
And I beseech you instantly to visit 35
My too much changed son.—Go, some of you,
And bring these gentlemen where Hamlet is.

Guil. Heavens make our presence and our practices
Pleasant and helpful to him!

Queen. Ay, amen!

[*Exeunt Rosencrantz, Guildenstern, and some Attendants.*

Enter POLONIUS.

Pol. The ambassadors from Norway, my good lord. 40
Are joyfully return'd.

King. Thou still hast been the father of good news.

Pol. Have I, my lord? Assure you, my good liege,
I hold my duty as I hold my soul,

29. *to*] *into* Ktly.
But we] *We* Ff, Cald. Knt, Dyce i, Del.
31. *service*] *services* Ff, Cald. Knt, Del.
32. *To be commanded.*] Om. Q_4Q_5, Pope+.
36. Two lines, Ff.
too much] *too-much* F_2F_3, Pope.
too much changed] Hyphens inserted by Cap. Dyce, Ktly, Huds.
you] *ye* Ff, Rowe+, Jen. Sing. Ktly.
37. *these*] *the* Ff, Rowe, Knt.
39. *Ay,*] Cap. *I* Qq. Om. Ff, Rowe+, Cald. Knt. Sta. *Amen*, Ktly.
[Exeunt Rosencrantz...] Exeunt Ros. and Gui., Attendants with them. Cap. Exeunt Ros. and Guyld. Qq. Exeunt. Ff (after *him*. Exit. F_2).
40. *The*] *Th'* QqF_2, Pope+, Jen. Coll. Sing. White, Ktly, Dyce ii.
43. [Aside to the King. Anon.*
Assure you] *I assure* Qq, Jen. Glo.+, Mob.

29. But] DELIUS: This 'but' is redundant; there is no opposition here to what Rosencrantz has said. It is needless to retain it for the sake of rhythm, because the time of an extra syllable is made up by the pause between the speeches.

30. bent] JOHNSON (*Much Ado*, IV, i, 188): 'Bent' is used by Sh. for the utmost degree of any passion or mental quality. The expression is derived from archery; the bow has its *bent* when it is drawn as far as it can be. [See *Ham.* III, ii, 367.]

38 Heavens] CLARENDON: Compare *Ant. & Cleo.* I, ii, 64.

42 still] See I, i, 122.

Both to my God and to my gracious king; 45
And I do think, or else this brain of mine
Hunts not the trail of policy so sure
As it hath used to do, that I have found
The very cause of Hamlet's lunacy.
King. Oh, speak of that; that do I long to hear. 50
Pol. Give first admittance to the ambassadors;
My news shall be the fruit to that great feast.
King. Thyself do grace to them, and bring them in.—
[*Exit Polonius.*
He tells me, my dear Gertrude, he hath found
The head and source of all your son's distemper. 55
Queen. I doubt it is no other but the main,—
His father's death, and our o'erhasty marriage.

45. *and*] *one* Ff, Cald. Knt, Coll.
47. *sure*] *be ſure* F_3F_4.
48. *it hath*] *I have* Ff, Rowe+, Knt. *it has* Q'76.
50. *that; that*] Cap. *that, that* QqFf, Rowe+, Jen.
do I] *doe I* $Q_2Q_3Q_5$. *I do* $F_1F_3F_4$, Rowe, Pope, Han. Johns. Jen. Knt. *I doe* F_2.
52. *fruit*] *fruite* Q_2Q_3. *frute* Q_4. *newes* F_1F_2. *news* F_3F_4, Rowe, Cald.
52. *to*] *of* Johns.
53. [Exit Polonius.] Rowe. Om. QqFf.
54. *my dear Gertrude*] Cap. *my deere* Gertrard Q_2Q_3. *my decree:* Gertrud Q_4Q_5. *my ſweet Queene, that* Ff (*Queen* F_3F_4), Rowe+, Cald. Knt, Dyce i, Sta. White, Del. Huds.
57. *o'erhasty*] *haſtie* Qq (*haſty* Q_4).

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45. **and**] KNIGHT: The reading of the Ff means that Polonius holds that his *duty* to his king is an obligation as imperative as his duty to his God, to whom his *soul* is subject. DYCE (*Strictures*, &c., 187) truly says that the attempts to explain the error, *one*, of the Ff, have proved unsuccessful. HUDSON: I hold my duty both to my God and to my king, as I do my soul.

47. **trail**] JOHNSON: The course of an animal pursued by the scent.

51. **first**] MOBERLY: Thus Polonius gains the opportunity of studying a brief and pointed exordium, the only fault in which is its being altogether needless and misplaced.

52. **fruit**] JOHNSON: The *dessert* after the meat. CALDECOTT (see Textual Notes): By *news* must be meant the talk or leading topic at, &c. HUNTER (ii, 227): The Ff may suggest the true reading: *nuts*. We still say, 'It will be *nuts* to him,' where a person has to hear something that will please him. The allusion to a banquet is kept up. TSCHISCHWITZ adopts this emendation of Hunter's.

54. **Gertrude**] WHITE: This smacks less of the honeymoon than the text of the Ff.

56. **main**] CALDECOTT: The chief point. See *Tro. & Cres.* II, iii, 273. 'These flaws, Are to the main as inconsiderable,' &c.—*Par. Reg.* iv, 454. STAUNTON: An ellipsis,—*in* being understood:—'no other but *in* the main.' CLARENDON: 'Main' is used without a substantive following in 2 *Hen. VI:* I, i, 208.

King. Well, we shall sift him.— 58

Re-enter POLONIUS, *with* VOLTIMAND *and* CORNELIUS.

Welcome, my good friends!
Say, Voltimand, what from our brother Norway?
Volt. Most fair return of greetings and desires. 60
Upon our first, he sent out to suppress
His nephew's levies, which to him appear'd
To be a preparation 'gainst the Polack,
But better look'd into, he truly found
It was against your highness; whereat, grieved 65
That so his sickness, age, and impotence
Was falsely borne in hand, sends out arrests
On Fortinbras; which he, in brief, obeys,
Receives rebuke from Norway, and, in fine,
Makes vow before his uncle never more 70
To give the assay of arms against your majesty.
Whereon old Norway, overcome with joy,
Gives him three thousand crowns in annual fee

58. SCENE IV. Pope+, Jen.
Re-enter....] Theob. Enter Polonius, Voltimand, and Cornelius. Ff (Voltumand, F_2). Enter Embaſſadors. Qq. After line 57,—QqFf and the rest, except Dyce, Sta. Glo.+, Del. Huds. Mob.

58. *my*] Om. Ff, Rowe.
59. *Voltimand*] *Voltemand* Qq. *Voltumand* F_2.
63, 75. *Polack*] Pollacke Qq. *Poleak* F_2. *Polak* $F_2F_3F_4$.
73. *three*] *threeſcore* Qq, Theob. Johns. Jen. Tsch.

58. **Welcome**] WALKER (ii, 254, *Omissions in Consequence of Absorption*): He is addressing the ambassadors for the first time after their return from Norway. I think the occasion absolutely demands, 'Welcome *home*,' &c. And [thus it is] in line 85.

60. **desires**] DELIUS: The kind wishes for the health of the Norwegian king.

61. **first**] CALDECOTT: Audience, or opening of our business. CLARENDON: At the first expression of the ambassadors' request.

64. **truly**] CLARENDON: This adverb belongs in sense to 'was,' not to 'found.' See *Mid. N. D.* I, i, 126.

65. **It**] DELIUS: This, as well as 'look'd into,' refers to 'levies, but the singular is used through attraction to the nearer noun: 'preparation.'

67. **borne in hand**] Deceived, deluded. See *Macb.* III, i, 80. DYCE (*Gloss.*): Amused with false pretences.

67. **sends**] For ellipsis of nominative, see ABBOTT, § 399; and III, i, 8.

71. **assay of arms**] Proof, trial. See 'assay of art,' *Macb.* IV, iii, 143.

73. **three thousand**] THEOBALD preferred the Qq because the larger sum seems a much more suitable gift from a king to his own nephew than so poor a pittance as three thousand crowns. HEATH adduces in favor of the Ff the greater

And his commission to employ those soldiers,
So levied as before, against the Polack; 75
With an entreaty, herein further shown, [*Gives a paper.*
That it might please you to give quiet pass
Through your dominions for this enterprise,
On such regards of safety and allowance
As therein are set down.
King. It likes us well, 80
And at our more consider'd time we'll read,
Answer, and think upon this business.
Meantime we thank you for your well-took labour;

76. *shown*] *ſhone* Qq.
[Gives a paper.] Mal. Om. Qq Ff. Letter. Coll.(MS).
78. *this*] *his* Ff, Rowe, Cald. Knt.
80. *therein*] *herein* Q'76.
81. *consider'd*] *conſidered* Qq.
82. *Answer, and think upon*] *And think upon an answer to* Han.
83. *thank*] *take* F_1. (Sic in Cam. Ed. *thanke* in my F_1, Booth's Rep., and Sta. Photolith.)
well-took] *well-look't* $F_2F_3F_4$, Rowe.

commercial value of money in those earlier ages, and thinks it probable that in the poor kingdom of Norway, in Hamlet's time, the king's whole revenue might scarce amount to so large a sum. HUNTER (ii, 228): The reading of Q_1 is one proof, amongst others, either that the editors of F_1 did not disdain the assistance of Q_1, imperfect as it is, or that Q_1 has preserved readings which the editors of F_1 had other reasons for knowing to be genuine.

73. **fee**] RITSON: The king gave his nephew a *feud*, or *fee* (in land), of that yearly value.

79. **safety and allowance**] CLARENDON: Terms securing the safety of the country and regulating the passage of the troops through it.

80. **It likes**] ABBOTT (§ 297): An abundance of impersonal verbs is a mark of an early stage in a language, denoting that a speaker has not yet arrived so far in development as to trace his own actions and feelings to his own agency. There are many more impersonal verbs in Early English than in Elizabethan, and many more in Elizabethan than in modern English. See 'Well be (it) with you,' II, ii, 362, III. iv, 173; V, ii, 63. MÄTZNER (iii, 174) gives the same phrase: 'It likes us well,' from *King John*, II, i, 533, with the following explanation: 'The dative in Germanic verbs passes completely into the accusative where the consciousness of the language abandons the substitute for the dative by the periphrasis with *to*.' [' Zounds! I was never so bethumped with words since first I called my brother's father, dad.'—ED.]

81. **consider'd**] CALDECOTT: When we have more time for considering. For instances of an indefinite and apparently not passive use of passive participles, see ABBOTT, § 374.

82. **Answer**] ANON. (*Misc. Obs.* 1752, p. 19): The king is here made to say that he would give an answer to an affair before he had considered it. Read: '*And think upon and answer to*, this business.' [See HANMER, in Textual Notes.]

83. **well-took**] The reading of $F_2F_3F_4$ suggested to THEOBALD (*Sh. Rest.* p. 191)

Go to your rest: at night we'll feast together;
Most welcome home! [*Exeunt Voltimand and Cornelius.*
Pol. This business is well ended— 85
My liege, and madam, to expostulate

85. [Exeunt Vol. and Cor.] Cap. Exeunt Embassadors. Qq. Exit Ambas. Ff.

85. *well*] *very well* Ff, Rowe, Cald. Knt

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well-luck'd as passing a sort of compliment on the address, skill, and good-fortune of Cor. and Volt. But he did not repeat the conjecture in his edition.

84. feast] JOHNSON: The king's intemperance is never suffered to be forgotten.

86. JOHNSON: Polonius is a man bred in courts, exercised in business, stored with *observation*, confident in his knowledge, proud of his eloquence, and declining into *dotage*. His mode of oratory is truly represented as designed to ridicule the practice of those times, of prefaces that made no introduction, and of method that embarrassed rather than explained. This part of his character is accidental, the rest is natural. Such a man is positive and confident, because he knows that his mind was *once strong*, and knows not that it is become weak. Such a man excels in general principles, but fails in the particular application. He is knowing in retrospect, and ignorant in foresight. While he depends upon his memory, and can draw from his repositories of knowledge, he utters weighty sentences, and gives useful counsel; but as the mind in its enfeebled state cannot be kept long busy and intent, the old man is subject to sudden dereliction of his faculties; he loses the order of his ideas, and entangles himself in his own thoughts, till he recovers the leading principle, and falls again into his former train. This idea of dotage encroaching upon wisdom will solve all the phenomena of the character of Polonius. CALDECOTT: Nothing can be *more* easily conceivable or intelligible than the 'idea of dotage encroaching upon wisdom'; but does this apply to Polonius? To be extinguished, talent or faculty must first have existence. Now we have nothing that directly goes to establish the fact of his having at any time a clear and commanding intellect. Almost everything has, on the contrary, an opposite bearing; for the very quality relied upon by Dr Johnson appears to us to be that which most strongly indicates imbecility of mind, viz. having the memory stored with sage rules and maxims, fit for *every* turn and occasion, without the faculty of making effective use of them upon *any*. In Polonius's general conduct, unmixed folly or dotage is visible at every turn. MOBERLY: In estimating this character we should do well to remember that the use of language like that of Polonius would not in Shakespeare's euphuistic days argue the complete folly that it would at the present time. [See also I, iii, 59. ED.]

86. expostulate] CALDECOTT: To show by discussion, to put the pros and cons, to answer demands upon the question. 'Pausanias had now opportunity to visit her and to expostulate the favorable deceit, whereby she had caused his jealousie.'—Stanley's *Aurore*, 1650, p. 44. HUNTER (ii, 228): 'Expostulate' is of rare occurrence. It occurs in *A Brief Relation of the Shipwreck of Henry May*, 1593, incorporated in Captain Smith's book on *Virginia*: 'How these isles came by the name of the Bermudas, ... I will not *expostulate*, nor trouble your patience with these uncertain antiquities,' p. 172. It means, to inquire, and when it is an inquiry from a superior in a state of displeasure, we get at once to what is the present signification of the world. Thus, in the manuscript book of *Anecdotes* collected by Sir

What majesty should be, what duty is, 87
Why day is day, night night, and time is time,
Were nothing but to waste night, day, and time.
Therefore, since brevity is the soul of wit, 90
And tediousness the limbs and outward flourishes,
I will be brief. Your noble son is mad:
Mad call I it; for, to define true madness,
What is't but to be nothing else but mad?
But let that go.

Queen. More matter, with less art. 95

Pol. Madam, I swear I use no art at all.
That he is mad, 'tis true; 'tis true 'tis pity,
And pity 'tis 'tis true; a foolish figure;
But farewell it, for I will use no art.
Mad let us grant him then; and now remains 100
That we find out the cause of this effect,
Or rather say, the cause of this defect,
For this effect defective comes by cause.
Thus it remains and the remainder thus.

90. *since*] Om. Qq.
brevity is] *brevity's* Pope+.
91. *limbs*] *lines* Theob. conj. (withdrawn).
93. *it;*] *it?* Q'76.
94. *mad?*] *mad,* Q_2Q_3. *mad.* Ff, Rowe, Pope, Ktly. *mad:* Cap. Knt, Coll. White.
97. *he is*] *hee's* $Q_2Q_3Q_4$. *he's* Q_5.
mad, 'tis] *mad, is* Cap.
98. *'tis 'tis*] *it is* Ff, Rowe, Pope. *is, 'tis* Han.
99. *farewell it*] *farewell, wit* Anon.*
101. *the*] *the the* F_2.
104. *thus.*] *thus* Qq, Rowe, Pope, Han. Jen.

Nicholas L'Estrange, there is one, No. 77, in which the master of the house, hearing a noise and disturbance, 'comes and *expostulates* the cause.' CLARENDON: So in *Two Gent.* III, i, 251. Sh. also uses the word in its modern and legitimate sense.

90. **wit**] JOHNSON (*Note* on line 382): 'Wit' was not in Shakespeare's time taken either for *imagination* or *acuteness*, or *both together*, but for *understanding*, for the faculty by which we apprehend and judge. Those who wrote of the human mind distinguished its primary powers into *wit* and *will*. STAUNTON: Wisdom. CLARENDON: Knowledge. So *Mer. of Ven.* II, i, 18.

91. **flourishes**] WALKER (*Vers.* 66): A dissyllable.

93. **Mad call I it**] MOBERLY: 'It is of no use to explain *how*.' This shrewd remark is one of many that Polonius draws from his repositories of knowledge, and from that former wisdom on which dotage is rapidly encroaching.

96. **art**] DELIUS: The Queen uses 'art' in reference to Polonius's stilted style; the latter uses it as opposed to truth and nature.

100. **and now**] For ellipse of *there*, see ABBOTT, § 404.

Perpend. 105
I have a daughter,—have while she is mine,—
Who in her duty and obedience, mark,
Hath given me this; now gather and surmise. [*Reads.*
'*To the celestial, and my soul's idol, the most beautified Ophelia,*'—

105. *Perpend.*] Separate line, Qq, Han. Ending line 104 in Ff, Rowe+, Jen. Sta. *conſider.* Q'76.
105, 106. *Perpend....mine*] One line, Ktly.
106. *while*] *whil'ſt* $F_2F_3F_4$. *whilſt* F_2, Rowe+, Knt, Dyce, White, Del. Huds.
108. [Reads.] Q'76. The Letter. Ff. Om. Qq, Cap. He opens a Letter, and reads. Rowe+.
109–112. 'To...these,' &c.] In Italics, Qq.
109. 'To...Ophelia.'] Italics, Ff.
beautified] beatified Theob. Warb. Cap.

104, 105. **Thus . . . Perpend**] MAGINN (p. 240): The metre would be right, and the technical arrangement of the style more in character, if we read: 'Thus it remains: remainder thus perpend.'

105. **Perpend**] CLARENDON: Like 'gather and surmise,' this is used in accordance with Polonius's pedantic style. See *As You Like It*, III, ii, 69.

109. ALFRED ROFFE (*N. & Qu.* 5 Oct. 1861) gives a list of no less than nine metrical and musical adaptations of this letter of Hamlet's. One of them, in date about 1800, 'Composed for and dedicated to Miss Abrams by Michael Kelly,' is as follows: 'Doubt (O most beautified), that the stars are fire, Doubt (my soul's idol), that the sun doth move, Doubt that eternal Truth may prove a liar, But, sweet Ophelia, never doubt I love. My mind no skill in these fond numbers owns, Yet these declare I love thee best, most best, And though no Muses reckon up my groans, These lines may shelter in thy snowy breast.'

109. **beautified**] THEOBALD objected to this word, because of its two meanings, viz. artificial and natural beauty; the first would be manifestly inappropriate here, and the second Sh. has used in *Two Gent.* IV, i, 55, and would not, therefore, here call it a 'vile phrase.' He therefore substituted *beatified*, which is less of an anticlimax than 'beautified,' after 'Celestial and soul's idol,' and which, moreover, would be the more likely to excite the Roman Catholic Polonius to anger, since it is almost peculiarly applied to the Virgin Mary. CAPELL (i, 130) prefers *beatified*, because of 'its concordance with "celestial" and "idol," and because the passage demands it, which is certainly verse.' Accordingly, he reads lines 109 to 112, inclusive, as verse, dividing at 'idol' (which, *metri gratiâ*, he reads 'fair idol'), 'Ophelia,' 'beautified' (which he reads '*that* beatify'd'), 'these.' JOHNSON: 'Beautified' seems to be a vile phrase for the ambiguity of its meaning. STEEVENS: Nash dedicates his *Christ's Tears over Jerusalem*, 1594, 'To the most beautified lady, the lady Elizabeth Carey.' NARES: A common word in those times, particularly in the addresses of letters. The examples wherein a person is said to be 'beautified' with various endowments seem hardly apposite. CALDECOTT: That is, accomplished. '—— metricall speach . . . by Art bewtified and adorned, and brought far from the primitiue rudenesse.'—Puttenham's *Arte of English Poesie*, 1589 [p. 39, ed. Arber]. DYCE (*Gloss.*): By 'beautified' (which, however 'vile a phrase,' is common enough in our early writers) I believe Hamlet meant *beautiful*, and not *accomplished*.

That's an ill phrase, a vile phrase; *beautified'* is a vile 110
phrase; but you shall hear. Thus:
[*Reads.*] '*In her excellent white bosom, these,*' *&c.*

Queen. Came this from Hamlet to her?

Pol. Good madam, stay awhile; I will be faithful.

[*Reads.*] '*Doubt thou the stars are fire;* 115
Doubt that the sun doth move;
Doubt truth to be a liar;
But never doubt I love.

O dear Ophelia, I am ill at these numbers. I have not art to reckon my groans; but that I love thee best, O most 120 *best, believe it. Adieu.*

'*Thine evermore, most dear lady, whilst this machine is to him,* HAMLET.'

110. *vile*] *vilde* $F_1F_2F_3$.
111. *phrase; but*] *phrase, but* Qq.
but...Thus] Separate line, Ktly.
111, 112. *hear. Thus:* 'In] Mal. from Jen. substantially. *heare: thus in* Qq. *heare these in* Ff. *hear—These to* Rowe+. *hear;—These in* Cap. *hear. These. In* Knt. *hear this; In* Tsch. conj.
112. [Reads.] Dyce. Om. QqFf.
excellent white] *excellent-white* Walker, Dyce ii, Del.
&c.] Om. Ff, Rowe+, Knt.
115. [Reads.] Reading. Rowe. Letter. Qq. Om. Ff.
115, 123. In Italics, Fl.
115, 118. In Italics, Qq.

111. **Thus**] CORSON: It would seem that the first 'these' in the Ff is right, the second being a mere repetition for emphasis; so that all that is wanting in the F is a colon after 'heare.' 'These in her excellent white bosom, these:' The expression is evidently directive or optative, and given as an introduction to '*Doubt thou, the Starres are,*' etc. There is a studied oddness in the letter, as is shown by the subscription. MALONE: I have never met with 'these' both at the beginning and the end of the superscription of letters.

112. **In**] ABBOTT, § 159: 'In,' like the kindred preposition *on* (Chaucer uses 'in a hill' for 'on a hill'), was used with verbs of motion as well as rest. We still say 'he fell in love,' &c. See V, ii, 70. See STORFFRICH, Appendix, Vol. II.

112. **bosom**] STEEVENS (*Two Gent.* III. i, 250): Women anciently had a pocket in the fore part of their stays, in which they not only carried love-letters and love-tokens, but even their money and materials for needle-work.

118. **doubt**] CLARKE: In the first three lines 'doubt' is used in the sense of *have a misgiving, have a half-belief,* and in the fourth line, in the sense of *disbelieve.*

120. **reckon**] DELIUS: To number metrically, or scan.

123. **to him**] CALDECOTT: That is, belongs to, obeys his impulse; so long as he is a 'sensible, warm motion,' *Meas. for Meas.* III. i, 120. CLARENDON: Hamlet's letter is written in the affected language of euphuism. Compare *Cym.* V, v, 383.

124. **Hamlet**] CAMBRIDGE EDITORS: In Q_4 and Q_5 this word is by mistake printed not at the end of the letter, but opposite to the first line of Polonius's speech. [A proof that Q_4 was printed from Q_2 or Q_3. In these, the line: 'Thine euermore

This in obedience hath my daughter shown me;
And more above, hath his solicitings, 125
As they fell out by time, by means, and place,
All given to mine ear.

King. But how hath she
Received his love?

Pol. What do you think of me?

King. As of a man faithful and honourable.

Pol. I would fain prove so. But what might you think, 130
When I had seen this hot love on the wing,—
As I perceived it, I must tell you that,
Before my daughter told me,—what might you,
Or my dear majesty, your queen here, think,
If I had play'd the desk or table-book, 135

124. *shown*] *ſhowne* Qq. *ſhew'd* Ff, Rowe, Knt, Dyce i, Sta. Del.
125. *above*] *aboue* F_2. *about* Qq.
above, hath] *concerning* Q'76.
solicitings] *ſoliciting* Ff.
127, 128. *But...love?*] Cap. One line, QqFf.
130. *think*,] Cap. *thinke* Qq, Johns. *think?* Ff, Rowe+, Jen.
131. *this*] *his* F_3F_4, Rowe, Pope, Han.
wing,—] *wing*, Q_2Q_3Ff. *wing?* Q_4Q_5.
132. *I must...that*] In parenthesis, Qq.
134. *your*] *you* F_2.

moſt deere Lady, whilſt this machine is to him,' filled up the breadth of the page, and 'Hamlet' was forced into the line below: (*Hamlet.* In Q_4 the last line of the letter is merely 'machine is to him,' and although there was abundance of room for the insertion of 'Hamlet,' yet the printer followed copy and retained it in the line below. Q_5 was printed from Q_4, and kept up the blunder. ED.]

125. **more above**] JOHNSON: Moreover, besides.

125. **solicitings**] CALDECOTT perceives a difficulty in the grammar or construction in the reading both of Ff and Qq. It is strange that he failed to see that 'hath' in this line is in the same construction as 'hath' in the preceding line.

126. **by**] ABBOTT, § 145: From meaning *near*, 'by' here seems to mean *with*. See II, ii, 186.

133. **perceived**] MOBERLY: There is much humor in the old man's inveterate foible for omniscience. He absurdly imagines that he had discerned for himself all the steps of Hamlet's love and madness; while of the former he had been unaware till warned by some friends; and the latter did not exist at all.

135. **play'd**] KEIGHTLEY: Perhaps *ply'd*, as pretending to be occupied.

135–137. WARBURTON: If either I had conveyed intelligence between them and been the confident of their amours; or had connived at it, only observed them in secret, without acquainting my daughter with my discovery; or, lastly, been negligent in observing the intrigue, and overlooked it; what would you have thought of me? MALONE: The first line may mean, if I had locked up this secret in my own breast, as closely as it were confined in a desk or table-book. MOBERLY paraphrases this same line: If I had just minuted the matter down in my own mind.

135. **table-book**] NARES: The same as *table;* memorandum-book.

Or given my heart a winking, mute and dumb, 136
Or look'd upon this love with idle sight;
What might you think? No, I went round to work,
And my young mistress thus I did bespeak:
'Lord Hamlet is a prince, out of thy star; 140
This must not be;' and then I prescripts gave her,
That she should lock herself from his resort,
Admit no messengers, receive no tokens.
Which done, she took the fruits of my advice;
And he repulsed, a short tale to make, 145
Fell into a sadness, then into a fast,

136. *a winking*] *a working* Qq, Theob.+, Cap. Jen. Steev. Var. *working* Pope.

139. *my young mistress*] In parenthesis, F_2.

thus] *this* Q_4Q_5.

did bespeak] *charg'd* Q'76.

140. *prince, out*] *prince:—out* Steev. '85.

out of thy star] *out of thy ſtarre* $Q_4Q_5F_1$. *out of thy ſphere* $F_2F_3F_4$, Rowe+, Cap. Jen. Steev. Var. *above thy ſphere* Q'76.

141. *prescripts*] Qq, Cap. Jen. Var. El. Cam. Cla. *precepts* Ff et cet.

142. *his*] *her* Q_2Q_3.

144, 145. *she took...And he*] *see too... For, he* Warb.

145. *repulsed, a*] *repulſed. A* F_1. *repell'd, a* Q_2Q_3. *repel'd. a* Q_4. *repel'd, a* Q_5. *repelled, a* Jen. El. *repulsèd, a* Dyce. *repuls'd, a* White.

146. *Fell into*] *Fell to* Pope+.

136. **winking**] CLARENDON: Connivance, as in *Hen. V:* V, ii, 332. In *Cym.* II, iv, 89, 'two winking Cupids' mean two blind Cupids, two Cupids with their eyes shut. So *Acts*, xvii, 30.

138. **round**] STEEVENS: Roundly, without reserve, as in III, i, 183; III, iv, 5. CALDECOTT: As here used, it cannot be more correctly interpreted than by the reverse of its literal meaning, *i. e. without* circuity. In this sense, and senses nearly allied to it, this word is used with great latitude. DYCE (*Gloss.*) gives eight different uses of *round*. CLARENDON: The adjective is here used for the adverb, as in Bacon's *Essay*, vi: 'A shew of fearfulnesse, which in any businesse doth spoile the feathers, of round flying up to the mark.' See ABBOTT, § 60.

139. **bespeak**] For the use of the prefix *be-*, see ABBOTT, § 438.

140. **star**] BOSWELL: 'Out of thy star' is 'placed above thee by fortune.' We have 'fortune's star,' I, iv, 32. COLLIER: 'Star' is probably to be taken as *destiny*. SINGER: In *Twelfth Night*, II, v, 156, we have 'in my stars I am above thee.' WHITE: *Sphere* is at once a plausible reading and a gloss. STAUNTON: Lord Hamlet is a prince beyond the influence of the star which governs your fortunes. BAILEY (ii, 6): Substitute *o* for *t*, and you have 'out of thy *soar*.' It is not to be concealed that Sh. does not elsewhere employ *soar* as a noun.

141. **prescripts**] MALONE: He had *ordered, charged*, Ophelia to lock herself up from Hamlet; see I, iii, 135.

144. **fruits**] JOHNSON: She took the *fruits* of advice when she obeyed advice; the advice was then made *fruitful*.

146–150. WARBURTON: The ridicule of this character is here admirably sustained.

Thence to a watch, thence into a weakness, 147
Thence to a lightness, and by this declension
Into the madness wherein now he raves
And all we mourn for. 150

King. Do you think 'tis this?

Queen. It may be, very likely.

Pol. Hath there been such a time, I 'ld fain know that,
That I have positively said ''tis so,'

147. *watch*] *wath* Q_2Q_3. *watching* Pope+, Cap. *watch; and* Ktly.
thence into] *then into* Q'76. *and thence into* Maginn.
148. *a*] Om. Qq.
149. *wherein*] *whereon* Ff, Cald. Knt.
150. *all we mourn*] *all we wail* Ff, Rowe+, Cap. Cald. Knt, Coll. Sing. Dyce i, White, Del. Huds. *we all wail* Coll.(MS), Ktly.
151. *'tis this*] *this* Qq, Pope+, Jen. Cam. Cla.
likely] *like* Qq, Jen. Cam. Cla.
152. *I'ld*] *I'de* Ff. *I would* Qq.

He would not only be thought to have discovered this intrigue by his own sagacity, but to have remarked all the stages of Hamlet's disorder, from his sadness to his raving, as regularly as his physician could have done; when all the while the madness was only feigned. The humor of this is exquisite from a man who tells us, with a confidence peculiar to small politicians, that he could find: 'Where truth was hid, though it were hid indeed Within the centre.'

147. **watch**] CALDECOTT: A sleepless state.

147, 148. **thence into . . . lightness**] Although WALKER (*Vers.* 20) suggests that here 'weakness' and 'lightness' be pronounced as trisyllables, yet he adds: I rather suspect that we should write, 'thence *to* a weakness, thence *Into* a lightness.' ABBOTT, § 483, while conceding the possibility that 'weakness' is a trisyllable, yet thinks that 'the repeated "thence" may require a pause after it, which might excuse the absence of an unaccented syllable.'

148. **lightness**] CLARENDON: Lightheadedness. Compare *Oth.* IV, i, 280.

149. **madness**] CLARKE: Sh. intended Hamlet should be deeply moved by Ophelia's unexplained repulse of him, coming immediately upon the shock he receives from the Ghost's revelation, and he seizes upon the one as affording apparent cause for his disturbance of mind arising out of the other, and as giving plausible and ostensible ground for the madness which he assumes, and by which he wishes to be believed to have been seized. Polonius's deduction and his report to the King and Queen of that, and Hamlet's condition, are precisely what the prince desired should successively accrue from his own behaviour. This all appears to us to be in favor of our opinion with regard to Hamlet's *feigned* insanity.

150. **all we**] ABBOTT, § 240: A feeling of the unemphatic nature of the nominatives *we* and *they* prevents us from saying 'all we.' [For another instance of a transposed pronoun, see V, ii, 14. ED.]

150. **for**] DELIUS: The relative *which* must be supplied from the foregoing 'wherein.'

151. **this**] CORSON: The reading of F_1, ''tis this,' suits better what precedes, and the reply of the Queen that follows.

When it proved otherwise?

King. Not that I know.

Pol. [*Pointing to his head and shoulder*] Take this from this, if this be otherwise. 155

If circumstances lead me, I will find
Where truth is hid, though it were hid indeed
Within the centre.

King. How may we try it further?

Pol. You know, sometimes he walks four hours together
Here in the lobby.

Queen. So he does, indeed. 160

155. [Pointing...] Theob. Pope ii. Om. QqFf, Cap. Del.
this, if...otherwise;] *this; if... otherwise*, F_1. *this, if...otherwise*, F_2F_3 F_4, Rowe, Pope.
158. *further*] *farther* Coll. White.
159, 160. *You..lobby.*] Three lines, ending *sometimes...heere...lobby.* Ff, Rowe.
159. *four*] *foure* QqF_1F_2. *for* Han. Cap. Jen. Coll. ii (MS).
160. *does*] *dooes* Q_2Q_3. *ha's* F_1. *has* $F_2F_3F_4$, Rowe, Cald. Knt.

156, 157. will...were] For instances of the irregular sequence of tenses, see ABBOTT, § 371, and 'did see...Would have made,' II, ii, 490–495; also, 'I know...my joys were,' IV, iii, 66–67.

158. centre] TSCHISCHWITZ: Despite the reading of Q_1, I nevertheless believe that by 'centre' is meant the middle of the palm of the hand, a point important in palmistry. CLARENDON: Sh., like Bacon, held to the Ptolemaic system of astronomy. See *Tro. & Cres.* I, iii, 85. Compare *Tit. And.* IV, iii, 12.

159. four] MALONE: I formerly was inclined to adopt Tyrwhitt's proposed emendation of *for* [anticipated by Hanmer], but have now no doubt that the text is right. The expressions, 'four hours together,' 'two hours together,' &c., appear to have been common. So in *Lear*, I, ii, 170; *Wint. T.* V, ii, 148. Again in Webster's *Duchess of Malfi* [ed. Dyce i, 260]: 'She will muse four hours together.' COLLIER (ed. 2): It is not likely that Polonius would specify precisely how long Hamlet walked in the lobby, and the (MS) reads *for*. WHITE: The obvious reading *for* has occurred to many critical readers; and to modern taste this would seem an improvement. But similar phrases are of common occurrence in old books. STAUNTON: 'Four' here, as in *Cor.* I, vi, 84, and elsewhere, appears a mere colloquialism, to signify *some*, or a limited number, as *forty* is frequently used to express a great number. CLARENDON: So in Puttenham's *Arte of English Poesie* (p. 307, ed. Arber): 'laughing and gibing with their familiars foure houres by the clocke.' ELZE (*Shakespeare-Jahrbuch*, Bd. xi.) has collected many instances from Elizabethan writers of the use of *four* and *forty*, and *forty thousand* to express an indefinite number, and probably, with his unwearied industry, he could find *forty* more. He also shows that this usage is not confined to England, but is common in German. Hamlet says he loved Ophelia more than 'forty thousand brothers,' V, i, 257.

160. does] KNIGHT: The F_1 means *has done*.

Pol. At such a time I'll loose my daughter to him;
Be you and I behind an arras then;
Mark the encounter; if he love her not,
And be not from his reason fall'n thereon,
Let me be no assistant for a state, 165
But keep a farm and carters.

King. We will try it.

Queen. But look where sadly the poor wretch comes reading.

Pol. Away, I do beseech you, both away;
I'll board him presently.—

[*Exeunt King, Queen, and Attendants.*

Enter HAMLET, *reading.*

Oh, give me leave;
How does my good Lord Hamlet? 170

162. *Be*] *Let* Quincy (MS), Anon. (*Misc. Obs.*).
an arras] *an Arrs* F_2. *the Arras* Q'76.
162, 163. *arras then; Mark*] *arras then, Marke* QqFf (*Mark* F_4). *arras; then Mark* Sta. *arras then To mark* Ktly.
166. *But*] *And* Ff, Rowe, Pope, Cald. Knt.
167. SCENE V. Pope+, Jen.
But...wretch] One line, Ff.
168. *you, both*] *you both* Qq. *you both*, Anon.*
169. *board*] *bord* $Q_2Q_3Q_4$. *boord* F_1 $F_2F_3Q_5$, Cald. Knt.
Exeunt...] Ff, Rowe+, Jen. White, Glo.+, Mob. After *away;* line 168, Qq. After *leave;* Cap. et cet. (Exit... QqFf).
Enter...] Dyce, Coll. ii, Sta. Glo.+, Mob. Del. Huds. After *try it*, line 166, QqFf, et cet.
reading] reading on a Booke. Ff.
169, 170. *Oh,...Hamlet*] One line, Ff, Rowe+, Jen. Cam.

161. **loose**] TSCHISCHWITZ: Polonius had forbidden his daughter to have any intercourse with Hamlet.

162. **arras**] NARES: The tapestry hangings of rooms, so called from the town of Arras, where the principal manufactory of such stuffs was. There was often a very large space between the arras and the walls.

167. **wretch**] DYCE (*Gloss.*): A term of endearment.

169. **board**] REED: Accost, address him, as in *Twelfth Night*, I, iii, 60.

169. **presently**] DYCE (*Gloss.*): Immediately. See *Rom. & Jul.* IV, i, 95.

169. **Oh, give me leave**] CAMBRIDGE EDITORS: Capell supposed these words to be addressed, not to Hamlet, but to the King and Queen, whose *Exeunt* he placed after these words. His arrangement has been followed by all subsequent editors, till we ventured, in the Globe edition [anticipated by Grant White. ED.] to recur to the old order. These words are more naturally addressed to Hamlet than to the King and Queen, with whom Polonius had been previously conversing. Dyce transferred the entrance of Hamlet to follow the *Exeunt* of the King and Queen.

Ham. Well, God-a-mercy. 171

Pol. Do you know me, my lord?

Ham. Excellent well; you are a fishmonger.

Pol. Not I, my lord.

Ham. Then I would you were so honest a man. 175

Pol. Honest, my lord?

Ham. Ay, sir; to be honest, as this world goes, is to be one man picked out of ten thousand.

171. *Well, God-a-mercy*] *Excellent well* Q'76. *Well, God o' mercy* Theob. Warb. Johns.

173. *Excellent*] *Excellent, excellent* Ff, Rowe, Cald. Dyce i, Sta. White.

you are] *y'are* Ff, Rowe, Pope, White. *you're* Dyce i, Sta. Huds.

you...fishmonger] One line, Cap.

176. *lord?*] *lord.* Qq. *lord!* Dyce, Sta. Glo.+, Mob.

177, 178. *Ay, sir...thousand.*] Two lines, the first ending *goes*, Qq, Jen.

178. *man*] Om. F_3F_4, Rowe, Pope, Han.

ten] *tenne* $Q_2Q_3Q_4$. *two* Ff, Rowe, Cald. Knt.

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line 169. As in Q_1, he is made to enter earlier, it is possible that he was in sight of the audience, though so intent on his book as not to observe the presence of others.

173. **fishmonger**] WHITER (p. 152, *foot-note*) cites a passage from Jonson's *Masque at Christmas* (vol. vii, p. 277, ed. Gifford), where Venus, who is represented as a deaf tire-woman, says that she was 'a fishmonger's daughter.' 'Probably, it was supposed,' adds Whiter, 'that the daughters of these tradesmen, who dealt in so nourishing a species of food, were blessed with extraordinary powers of conception.' Hence he infers some such allusion by Hamlet. GIFFORD, in his note on this passage in Jonson, says: 'This alludes to the prolific nature of fish. The jest, which, such as it is, is not unfrequent in our old dramatists, needs no further illustration.' MALONE: Perhaps a joke was here intended. 'Fishmonger' was a cant term for a *wencher*. In Barnabe Rich's *Irish Hubbub*: 'Senex fornicator, an old fishmonger.' COLERIDGE: That is, you are sent to fish out this secret. This is Hamlet's own meaning. G. M. ZORNLIN (*Sh. Soc. Papers*, vol. iii, p. 157) supposes this word to have been used in a figurative sense, perhaps somewhat as we should now apply the word ferret, or as a dealer in baits, and that it contains an intimation that Hamlet was aware of Polonius's being engaged in some underhand policy, 'and that he knew Ophelia was to play her part in it is evident from the caution which follows respecting her, which the old man loses sight of in his joy at hearing his daughter alluded to.' MOBERLY: Probably the meaning may be: 'You deal in wares that will not bear the sun;' that is, that Polonius has a daughter, and that all women are as faithless and unchaste as his mother, so that the least trial overthrows them. TIECK (*Kritische Schriften*, iii, 262): When this word is spoken the sense may be made so obvious that one can hardly miss it: 'I would you were so honest a man—but—you are a fleshmonger.' You are a pander, not so honest a man as a fishmonger. Hamlet casts in the teeth of Polonius that he made opportunities for him and his daughter, and the following speech: 'For if the sun,' &c. is only a continuation of the expression of Hamlet's contempt for both father and daughter. FRIESEN (*Briefe über Hamlet*, 1864, p. 287) supposes that this rather refers to Polonius's share in providing opportunities for Claudius and the Queen, during the old king's

Pol. That's very true, my lord.

Ham. For if the sun breed maggots in a dead dog, 180
being a good kissing carrion,—Have you a daughter?

180. Ham.] Ham. [reads] Sta. White. et cet. Pretending to read. Huds.

181. *good kissing carrion*] QqFf, Rowe, Pope, Theob. Cald. Knt, Coll. El. Heussi. *God, kissing carrion.* Warb.

181. *carrion,—*] *carrion.* Qq.

Have...daughter?] Separate line, Ff, Rowe+, Jen.

lifetime. DOERING (*Shakespeare's Hamlet*, &c. 1865, p. 51) refers it to Polonius's aid in promoting the marriage of Claudius and the Queen. See, also, GERTH's extraordinary proverb in his note on this passage in Appendix. Vol. II.

180. sun] TSCHISCHWITZ (*Sh. Forsch.* i, 63) finds a parallel to this thought in Giordano Bruno (vol. ii, 246), where the philosophy is taught that, 'sol et homo generant hominem.' INGLEBY (*Sh. Hermeneutics*, p. 159) gives, as a curious illustration of Hamlet's simile, a passage from St Augustine, *De fide et symbolo*, § 10: Debent igitur intueri qui hoc putant, solis huius radios, quem certe non tanquam creaturam Dei laudant sed *tanquam Deum adorant*, per cloacarum foetores et quaecumque horribilia usquequaque diffundi et *in his operari secundum naturam suam*, nec tamen inde aliqua contaminatione sordescere, cum visibilis lux visibilibus sordibus sit natura coniunctior.

181. good kissing carrion] WARBURTON: This strange passage, when set right, will be seen to contain as great and sublime a reflection as any the poet puts into his hero's mouth throughout the whole play. We will first give the true reading, which is this: *For if the Sun breed maggots in a dead dog, Being a* God, *kissing carrion*—. As to the sense, we may observe that the illative particle [for] shows the speaker to be reasoning from something he had said before; what that was we learn in these words, *to be honest, as this world goes, is to be one picked out of ten thousand.* Having said this, the chain of ideas led him to reflect upon the argument which libertines bring against Providence from the circumstance of abounding *evil*. In the next speech, therefore, he endeavors to answer that objection, and vindicate Providence, even on a supposition of the fact, that almost all men were wicked. His argument in the two lines in question is to this purpose: *But why need we wonder at this abounding of evil? For if the sun breed maggots in a dead dog, which, though a God, yet shedding its heat and influence upon carrion*—. Here he stops short, lest talking too consequentially the hearer should suspect his madness to be feigned, and so turns him off from the subject by enquiring of his daughter. But the inference which he intended to make was a very noble one, and to this purpose. If this (says he) be the case that the effect follows the thing operated upon [*carrion*], and not the thing operating [a *God*], why need we wonder that the supreme cause of all things diffusing its blessings on mankind, who is, as it were, a dead carrion, dead in original sin, man, instead of a proper return of duty, should breed only corruption and vices? This is the argument at length, and is as noble a one in behalf of Providence as could come from the schools of divinity. But this wonderful man had an art not only of acquainting the audience with what his actors *say*, but with what they *think*. The sentiment, too, is altogether in character, for Hamlet is perpetually moralizing, and his circumstances make this reflection very natural. The same *thought*, something diversified, as on a different occasion, Sh. uses again in

[181. 'good kissing carrion.']

Meas. for Meas. II, ii, 163–168, which will serve to confirm these observations. And the same kind of *expression* is in *Cymb.* III, iv, 164, 'Common-kissing Titan.' JOHNSON: This is a noble emendation, which almost sets the critic on a level with the author. MALONE: Hamlet has just remarked that honesty is very rare in the world. To this Polonius assents. The prince then adds, that since there is so little virtue in the world, since corruption abounds everywhere, and maggots are *bred* by the sun, even in a dead dog, Polonius ought to take care to prevent his daughter from walking in the sun, lest she should prove a *breeder* of sinners; for, though *con ception* in general be a blessing, yet as Ophelia (whom Hamlet supposes to be as frail as the rest of the world) might chance to *conceive*, it might be a calamity. The maggots *breeding* in a dead dog seem to have been mentioned merely to introduce the word *conception*, on which word, as Steevens has observed, Sh. has played in *King Lear;* and probably a similar quibble was intended here. The word, however, may have been used in its ordinary sense, for *pregnancy*, without any double meaning. The slight connection between this and the preceding passage and Hamlet's abrupt question, 'Have you a daughter?' were manifestly intended more strongly to impress Polonius with the belief of the prince's madness. Perhaps this passage ought rather to be regulated thus: 'being a *god-kissing carrion*,' *i. e.* a carrion that kisses the sun. The participle *being* naturally refers to the last antecedent, *dog*. Had Sh. intended that it should be referred to *sun*, he would probably have written, '*he* being a god,' &c. We have many similar compound epithets in these plays. Thus, in *Lear*, II, i, 9, Curan speaks of '*ear-kissing* arguments.' Again, more appositely, in the play before us, III, iv, 59, 'heaven-kissing.' Again, in *R. of L.* 1370, 'cloud-kissing.' However, the instance quoted from *Cymb.* by Warburton seems in favor of the regulation that has been hitherto made; for here we find the poet considered the sun as kissing the carrion, not the carrion as kissing the sun. So, also, in 1 *Hen. IV:* II, iv, 113, 'Didst thou never see *Titan* kiss a dish of butter?' The following lines, also, in the historical play of *King Edward III*, 1596, which Sh. had certainly seen, are, it must be acknowledged, adverse to the regulation I have suggested: 'The freshest *summer's day* doth soonest *taint* The loathed *carrion*, that it seems to *kiss*.' WHITER, whose opinions deserve respect, fails to make a clear explanation of the text of QqFf, which he upholds. He says (p. 149) that Sh. considers the 'blessed breeding sun' as the *Good* principle in the fecundity of the earth, and that in the present passage the train of thought in Hamlet's mind is somewhat thus: There is so little honesty left in the world, the world has become so degenerate, that even what is bad becomes worse by contact with what is good. The Sun itself, though a *Good*, and in general the source of what is excellent, be comes the origin of *corruption;* we find this *Good*, by contact with carrion, breeding maggots. Why, therefore, may not Ophelia herself become *tainted*, and become a *breeder of sinners?* Let her not walk in the *sun*,—keep her removed from all possibility of contamination,—even from communication with those natures which in general appear possessed of *good* and *virtuous* principles. Dread the consequences of exposing her to the temptation of the world. COLERIDGE: These purposely obscure lines, I rather think, refer to some thought in Hamlet's mind, contrasting the lovely daughter with such a tedious old fool, her father, as he, Hamlet, represents Polonius to himself: 'Why, fool as he is, he is some degrees in rank above a dead dog's carcass; and if

[181. 'good kissing carrion.']

the sun, being a god that kisses carrion, can raise life out of a dead dog, why may not good fortune, that favors fools, have raised a lovely girl out of this dead-alive old fool?' The subsequent passage, line 384, is confirmatory of my view of these lines. CALDECOTT: As it would be too forced a sense to say that Sh. calls *the sun* 'a good kissing carrion,' we have nothing better to offer than that this passage may mean that the dead dog is good for the sun, the breeder of maggots, to kiss for the purpose of causing putrefaction, and so conceiving or generating anything carrion-like, anything apt quickly to contract taint in the sunshine; good at catching or drawing the rays or kisses of 'common kissing Titan.' MITFORD (*Gent. Maga.* 1845): Read 'carrion-kissing god,' formed like *heaven-kissing*, *cloud-kissing*, &c. KNIGHT: The carrion is good at kissing, ready to return the kiss of the sun,—'common kissing Titan,'—and in the bitterness of his satire Hamlet associates the idea with the daughter of Polonius. COLLIER: 'Good' could hardly have been a misprint for *God*, as in the latter case it would most likely have been written with a capital letter. DELIUS (ed. i): Hamlet calls the dog, in which the sun breeds maggots, a good, kissing carrion, alluding to the confiding, fawning manner of the dog towards his master. If the sun breed maggots in the dead dog, which, when alive, was so trusting, what, says Hamlet in his bitterness and to annoy Polonius,—what could not the sun breed in the delicate Ophelia? who, therefore, ought not to expose herself to it. [This is omitted in the ed. of 1871. ED.] DYCE: I give Warburton's emendation, which, if overpraised by Johnson, at least has the merit of conveying something like a meaning. That not even a tolerable sense can be tortured out of the original reading we have proof positive in the various *explanations* of it by its advocates. COLLIER (ed. 2): The (MS) evidently gave up the passage as inexplicable, and put his pen through the lines 180–185. MAGINN (p. 246): Hamlet, in his affectation of craziness, proceeds to hint that the consequences of exposing a young lady to the temptations of persons in high rank, or of warm blood, may be dangerous, and couples the *outré* assertion that the sun can breed maggots with a reference to Polonius's daughter. Let her not put herself in the peculiar danger to which I allude, and to which her father's performing the part of a fishmonger [*i. e.* a purveyor of loose fish] may lead. The sun is a good-kissing carrion,—(*caregne*—it is a word which occurs elsewhere in Sh. Quickly, in the *Merry Wives*, is called a carrion, &c.),—a baggage fond of kissing. In *Hen. IV*, Prince Hal compares the sun to a fair hot wench in flame-colored taffeta; and if the sun can breed maggots in a dead dog, who knows what may happen elsewhere? WHITE: The correction, which is almost of the obvious sort, was made by Warburton, who improved the occasion in a small sermon. This speech of Hamlet's has an intimate connection in thought and in expression with his next; the thought being one which his madness, real or affected, may excuse, but upon which it is not pleasant to dwell, much less to expatiate. STAUNTON: We adopt the now almost universally accepted correction of Warburton. At the same time we dissent, *toto cœlo*, from the reasoning by which he and other commentators have sought to connect the sentence in which it occurs with what Hamlet had previously said. The circumstance of the prince coming in reading, that he evinces the utmost intolerance of the old courtier's interruptions, and rejoices in his departure, serve, in our opinion, to show that Sh. intended the actor should manifest his wish to be alone, after the lines 177, 178, in the most unmistakable manner, by walking away and appearing to resume his study; that then,

[181. 'good kissing carrion.']

finding Polonius still watching him, he should turn sharply round with the abrupt question, 'Have you a daughter?' It is this view of the stage business which prompted us to print the passage above [line 180. *For . . . carrion*] as something read, or affected to be read, by Hamlet,—an innovation—if it be one (for we are ignorant whether it has been suggested previously)—that will the more readily be pardoned, since the passage, as usually exhibited, has hitherto defied solution. HEUSSI: 'Kissing' is used in a passive sense; a contrast is drawn between carrion and bad men. The former is praised, because the dead dog is a carrion that fulfils all requirement of carrion, whereas men are inferior to that which they should be. TSCHISCHWITZ: The meaning is clear. If the sun, *a good being*, condescends so far as to kiss, &c. [He therefore transposes the words in the text, 'being a good,' and reads *a good being*. ED.] HUDSON: *God* is probably right. A great deal of ink has been spent in trying to explain the passage; but the true explanation is, that it is not meant to be understood. Hamlet is merely bantering and tantalizing the old man. MOBERLY: Warburton's explanation is excellent. CLARENDON: There can be little doubt of the truth of Warburton's emendation. CORSON: The defect in this passage is due to one thing, and one thing only, and that is, to the understanding of 'kissing' as the present active participle, and not as the verbal noun. In the following passages the present active participle is used: 'Life's but a walking shadow,' *Macb.* V, v, 24; 'Look, here comes a walking fire,' *Lear*, III, iv, 110; 'the dancing banners of the French,' *King John*, II, i, 308; 'my dancing soul doth celebrate This feast,' *Rich. II:* I, iii, 91; 'laboring art can never ransom nature,' *All's Well*, II, i, 116; 'more busy than the laboring spider,' 2 *Hen. VI:* III, i, 339; 'And let the laboring bark climb hills of seas,' *Oth.* II, i, 184; 'thy parting soul,' 1 *Hen. VI:* II, v, 115; 'parting guest,' *Tro. & Cres.* III, iii, 166; 'a falling fabric,' *Cor.* III, i, 247; 'this breathing world,' *Rich. III:* I, i, 21; 'O blessed breeding sun,' *Tim. of Ath.* IV, iii, 1. But in the following passages the same words are verbal nouns used adjectively: 'a palmer's walking-staff,' *Rich. II:* III, iii, 151; 'you and I are past our dancing days,' *Rom. & Jul.* I, v, 29; 'you ought not walk Upon a laboring day,' *Jul. Cæs.* I, i, 4; 'Give him that parting kiss,' *Cymb.* I, iii, 34; 'what store of parting tears were shed?' *Rich. II:* I, iv, 5; 'the falling sickness,' *Jul. Cæs.* I, ii, 252; 'scarce a breathing while,' *Rich. III:* I, iii, 60; 'it is the breathing time of day with me,' *Ham.* V, ii, 165. And now we are all ready for 'kissing.' In the following passages it is the participle: 'A kissing traitor,' *Love's L. L.* V, ii, 592; *Cymb.* III, iv, 164; 'O, how ripe in show Thy lips, these kissing cherries, tempting grow,' *Mid. N. D.* III, ii, 140. 'Kissing,' in the last passage, might be taken for the verbal noun, meaning, for kissing, or, to be kissed; but it must here be understood as the participle. Demetrius speaks of the lips of Helena as two ripe cherries that kiss, or lightly touch each other. But to say of a pair of beautiful lips, that they are good kissing lips, would convey quite a different meaning,—a meaning, however, which nobody would mistake; 'kissing,' in such expression, is the verbal noun used adjectively, and equivalent to 'for kissing.' And so the word is used in the present passage in *Hamlet*. That is, a dead dog being, not a carrion good *at* kissing (which would be the sense of the word as a present active participle), but a carrion good *for* kissing, or, to be kissed, by the sun, that thus breeds a plentiful crop of maggots therein, the *agency* of 'breed' being implied in 'kissing.' In reading this speech, the emphasis should be upon 'kissing,' and not upon 'carrion,' the idea of which

Pol. I have, my lord.

Ham. Let her not walk i' the sun; conception is a blessing; but not as your daughter may conceive:—Friend, look to 't. 185

Pol. How say you by that? [*Aside*] Still harping on my daughter; yet he knew me not at first; he said I was a fishmonger; he is far gone, far gone; and truly in my youth

184. *but not as*] Ff, Rowe+, Cap. Steev.'85, Cald. Knt, Coll. Dyce, Sta. White, Clarke, Del. Glo. Mob. *but as* Qq, Mal. et cet.

conceive:—] Coll. Dyce, Sta. White. *conceaue,* Qq. *conceive.* Ff, Rowe+, Jen. Glo. Mob. *conceive:* Cap. Steev.'85. *conceive,—* Mal. Steev. Var. Cald. Knt, Sing. Cam. Cla.

186–190. *How...lord*] Verse, ending *daughter...fishmonger...youth...love...again...lord.* Pope+, Jen.

186–190. *How...again.*] 'Aside' by Cap. Bos. Coll. El. Sta. White, Glo.+, Dyce ii.

Still...again.] First marked as 'Aside' by Jen.

187, 188. *he said...he*] *a ſaid...a* Qq. *but ſaid...he* Q'76.

187–190. *yet he...again.*] 'Aside' by Pope+.

188. *far gone, far gone,*] *farre gone* Qq, Pope+, Jen. Cam. Cla.

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last word is anticipated in 'dead dog;' in other words, 'kissing carrion' should be read as a compound noun, which, in fact, it is, the stress of sound falling on the member of the compound which bears the burden of the meaning. The two words might, indeed, be hyphened, like 'Kissing-comfits,' in *Merry Wives*, V, v, 19. The life-awakening power of the sun is expressed in the following passages, which commentators have not quoted, I believe, in illustration of the passage in *Hamlet:* 'By the fire That quickens Nilus' slime,' *Ant. & Cleo.* I, iii, 69; 'Your serpent of Egypt is bred now of your mud by the operation of the sun: so is your crocodile,' II, vii, 26. [This note is so exhaustive and so conclusive that, although the interpretation which it offers has been anticipated by Caldecott, I have nevertheless given it almost at full length. ED.]

183. sun] PETRI (*Archiv f. n. Sprachen*, vol. vi, 1849, p. 94): This phrase must not be taken too literally; it means merely *in solem et pulverem prodire, i. e.* mingle with the world, without any special reference to the sun-god.

183. conception] STEEVENS: There is a quibble here, similar to that in *Lear*, I, i, 12, between 'conception,' *understanding*, and 'conceive,' *to be pregnant.* MOBERLY: Understanding is a blessing; but if you leave your daughter unrestrained, she will understand what you would not like. CORSON: He says what he does to make the old man uneasy, meaning that though conception is a blessing in the legitimate way, it wouldn't be as his daughter might conceive,—out of wedlock.

186. by that] For instances of 'by,' meaning 'about,' 'concerning,' see ABBOTT, § 145.

186–190. Still . . . again] MAGINN (p. 244): Is not this dialogue in blank verse? This speech of Polonius's certainly is. [Maginn then divides the lines at 'on,' 'first,' 'is,' reading the next two lines, 'Far gone, far gone; and truly in my youth I suffered much extremity for love.']

I suffered much extremity for love; very near this. I'll speak to him again.—What do you read, my lord? 190

Ham. Words, words, words.

Pol. What is the matter, my lord?

Ham. Between who?

Pol. I mean, the matter that you read, my lord.

Ham. Slanders, sir; for the satirical rogue says here that 195 old men have grey beards, that their faces are wrinkled, their eyes purging thick amber and plum-tree gum, and that they have a plentiful lack of wit, together with most weak hams; all which, sir, though I most powerfully and potently believe, yet I hold it not honesty to have it thus 200 set down; for you yourself, sir, should be old as I am, if like a crab you could go backward.

190, 192. *lord?*] *Lord.* Qq.

193. *who?*] *who.* Qq. *whom?* F_2F_3 F_4, Rowe+, Coll. White.

194. *that you read*] *you meane* F_2F_3. *you mean* F_3F_4, Cald. *you read* Rowe.

195. *rogue*] *ſlave* Ff, Rowe+, Cald. Knt, Dyce i, Del.

197. *and plum-tree*] *& plum-tree* Q_2 Q_3Q_4. *or Plum-Tree* Ff, Rowe, Knt. White.

198. *lack*] *lacke* Qq. *locke* F_2F_2. *lock* F_3F_4.

198. *most*] Om. Ff, Rowe, Knt.

201. *you yourself*] Rowe, Cald. Knt. Coll. Dyce, Sta White, Huds. *you your ſelfe* Ff (*ſelf* F_3F_4). *your ſelfe* Qq. *yourself* Pope et cet.

should be old] *ſhall grow old* Qq, Cap. Jen. Cam. *shall be as old* Rowe+, Steev. Cald. *shall be but as old* Han. *shall grow as old* Mal. *should grow* Sta.

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189. **extremity**] MOBERLY: It *may* have been so; but one rather suspects that Polonius's love-reminiscences are like those of Touchstone in *As You Like It*, II, iv.

192. **matter**] CLARENDON: See line 95. Hamlet purposely misunderstands the word to mean 'cause of dispute,' as in *Twelfth Night*, III, iv, 172.

193. **who**] For instances of neglect in the inflection of *who*, see *Macb.* III, iv, 42; and ABBOTT, § 274.

195. **satirical rogue**] WARBURTON: He refers to Juvenal, *Sat.* x, 188. FARMER: There was a translation of this satire by Sir John Beaumont, elder brother of the famous Francis; but I cannot tell whether it was printed in Shakespeare's time. CLARENDON: It is at least as probable, without attributing to Sh. any unusual amount of originality, that he invented this speech for himself.

201. **for yourself**] MOBERLY: The natural reason would have been, 'For some time I shall be as old as you are now' (and, therefore, I take such sayings as proleptically personal). But Hamlet turns it to the opposite. CORSON: It is not likely that Sh. meant that Hamlet should talk nonsense here, but rather that he should express himself in a way to puzzle the old man. It would seem that 'old' is used, not as opposed to 'young,' but as denoting age in general. So that the expression really means, 'you yourself, sir, should be *young* as I am, if,' &c.

201. **should**] CLARENDON: For *would*, as in III, ii, 291. See ABBOTT, § 322.

Pol. [*Aside*] Though this be madness, yet there is method in't.—Will you walk out of the air, my lord?

Ham. Into my grave? 205

Pol. Indeed, that is out o' the air.—[*Aside*] How pregnant sometimes his replies are! a happiness that often madness hits on, which reason and sanity could not so prosperously be delivered of. I will leave him, and suddenly contrive the means of meeting between him and my daughter.—My 210 honourable lord, I will most humbly take my leave of you.

Ham. You cannot, sir, take from me any thing that I will more willingly part withal; except my life, except my life, except my life.

203. [Aside] First marked by Johns.
203, 204. *Though...lord?*] Prose, Qq. Three lines, ending *madneſſe...walke... lord?*, Ff. Two lines, the first ending *in't* Rowe+, Jen.
203. *there is*] *there's* Rowe+, Mal. Steev. Cald. Sing. Ktly, Huds.
204. *in't*] *in it* Steev. Cald. Knt.
205. *grave?*] *grave.* Qq, Theob. Warb. Johns. Glo.+.
206–211. *Indeed...you.*] Prose, Qq. Eleven irregular lines, ending *ayre,... are?... happineſſe...on,...not...of...him,... meeting...daughter...humbly...you.* Ff. Nine, Rowe+, Jen.
206. Pol.] Pol. [Aside] White.
that is] *that's* Qq, Jen. Cam. Cla.
o' the] *oth'* Ff (*o' th'* F_2) *of the* Qq, Cap. Jen. Cam. Cla.
[Aside] Marked first by Cap.
207. *often madness*] *madness often* Jen.
208. *reason and sanity*] *Reaſon and Sanitie* F_2. *reaſon and ſanctity* Qq. *sanity and reason* Pope+.
208, 209. *so prosperously be*] *so happily be* Q'76. *be So prosp'rously* Pope+.
209 *I will*] *I'll* Pope+.
209, 210. *and suddenly...him*] Om. Qq.
209. *suddenly*] *ſodainely* F_2F_3.
210, 211. *My...humbly*] *My lord, I will* Qq.
211. *most humbly*] *humbly* Knt.
212. *sir*] Om. Qq.
213. *will*] *will not* Qq.
213, 214. *except my life*] Three times, Qq. *except my life, my life.* Ff, Rowe, Knt. *except my life.* Pope+. *except my life, except my life, my life* Cald. [Aside] *except...life.* White, Huds.

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205. grave] CORSON: Hamlet's replies to those persons whom he dislikes or despises, the King, Polonius, and the courtiers, are characterized by their literalness.

206. pregnant] STEEVENS: Ready, dexterous, apt. NARES: Ingenious, full of art or intelligence. CALDECOTT: Big with meaning. 'Quick and pregnant capacities.'—Puttenham's *Arte of Poesie*, p. 154.

213. withal] For instances of the emphatic form of *with* at the end of a sentence, see ABBOTT, § 196.

213. except my life] COLERIDGE: This repetition strikes me as most admirable. COLLIER (ed. 2): Perhaps these repetitions sometimes originated merely with the actors. STAUNTON: To us it is evident that here, as in other places, the iteration,—a well-known symptom of intellectual derangement,—is purposely adopted by Hamlet to encourage the belief of his insanity. He never indulges in this cuckoo-note unless with those whom he distrusts. CLARKE: Not only is this iteration a part of Hamlet's feigned insanity, but it is profoundly pathetic, as conveying that im-

Pol. Fare you well, my lord. 215

Ham. These tedious old fools!

Enter ROSENCRANTZ *and* GUILDENSTERN.

Pol. You go to seek the Lord Hamlet; there he is.

Ros. [*To Polonius*] God save you, sir! [*Exit Polonius.*

Guil. My honoured lord!

Ros. My most dear lord! 220

Ham. My excellent good friends! How dost thou, Guildenstern?—Ah, Rosencrantz? Good lads, how do ye both?

Ros. As the indifferent children of the earth.

Guil. Happy, in that we are not over-happy;
On Fortune's cap we are not the very button. 225

Ham. Nor the soles of her shoe?

Ros. Neither, my lord.

216. Enter...] As in Cap. Enter Guylderſterne, and Roſencraus. Qq (after line 214). Enter Roſincran and Guildenſterne. F_1. Enter Roſincros and Guildenſtar. $F_2F_3F_4$ (Guildenſtare. F_4). After line 217, Ff, Rowe+, Jen.

217, *the Lord*] *my Lord* Ff, Rowe, Knt. *lord* Pope+.

218. SCENE VI. Pope+, Jen.

[To Polonius] Mal.

[Exit Polonius.] Cap. Exit. Pope+, Jen. (after line 217). Om. QqFf.

219. *My*] *Mine* Ff, Rowe+, Knt, Coll. Dyce i, El. Sta. White, Del.

221, 222. *My...both*] Verse, first line ending *Guildenstern*, Qq, Pope+, Jen.

221. *excellent*] *extent* Q_2Q_3. *exelent* Q_4.

222. *Ah*] Q'76. *A* Qq. *Oh* Ff, Rowe+.

ye] *you* Qq, Cap. Cam. Cla.

224, 225. *Happy...button.*] Arranged as by Han. Two lines, the first ending *lap*, Qq. Prose, Ff, Rowe+, Sta.

over-happy; On Fortune's cap we] Han. *over-happy: on Fortune's Cap, we* Ff, Rowe+. *euer happy on Fortunes lap, We* Qq (*cap* Q'76).

225. *On*] *Of* Anon.*

226. *soles*] *Soales* $F_1F_2F_3$. *Soals* F_4.

shoe?] *Shoo?* F_1. *Shooe?* $F_2F_3F_4$, Rowe. *ſhooe.* Qq. *shooes?* Coll. (MS).

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pression of utter life-weariness which besets Hamlet throughout. MILES (p. 31): This triple wail arrests our sympathy just as it is about to side with Polonius, by reminding us of the insignificance of the pain Hamlet inflicts when weighed against the torture he endures.

216. MAGINN: Would it not be better, 'Thou tedious old fool!'—it is plain that Hamlet is thinking only of the troublesome old man who has been pestering him.

217. there he is] MILES (p. 31): The Premier's advance of Rosencrantz and Guildenstern to cover his own retreat is exceedingly humorous. This speech is accented just as if he had said, 'You go to seek the devil; *there he is!*' [Exit.

222. ye] CORSON: There seems to be a certain playfulness in 'ye,' which is not in *you* of Q1.

223. indifferent] CAPELL (i, 131): Middling. STAUNTON: Medium, average.

Ham. Then you live about her waist, or in the middle of her favours?

Guil. 'Faith, her privates we. 230

Ham. In the secret parts of Fortune? Oh, most true; she is a strumpet. What's the news?

Ros. None, my lord, but that the world's grown honest.

Ham. Then is Doomsday near; but your news is not true. Let me question more in particular; what have you, 235 my good friends, deserved at the hands of Fortune, that she sends you to prison hither?

Guil. Prison, my lord?

Ham. Denmark's a prison.

Ros. Then is the world one. 240

Ham. A goodly one; in which there are many confines, wards, and dungeons; Denmark being one o' the worst.

Ros. We think not so, my lord.

Ham. Why, then 'tis none to you; for there is nothing either good or bad, but thinking makes it so; to me it is a 245 prison.

Ros. Why, then your ambition makes it one; 'tis too narrow for your mind.

Ham. O God, I could be bounded in a nut-shell, and count myself a king of infinite space, were it not that I 250 have bad dreams.

228. *waist*] Johns. *waſt* Qq. *waſte* Ff, Rowe+, Cap.

229. *favours?*] Pope. *fauors.* Qq. *favour?* Ff, Rowe, Knt, White.

230. *her*] *in her* Pope ii+.

232. *What's the*] Ff, Rowe, Cald. Knt, Dyce, Sta. White, Glo.+. *What* Qq, et cet.

news?] *newes?* QqF_1. *newes.* F_2F_3. *news.* F_4.

233. *that*] Om. Qq.

234. *but*] *ſure* Q'76.

235–263. *Let me...attended.*] Ff. Om. Qq.

238. *lord?*] Ff, Rowe, Jen. Knt. *lord!* Pope, et cet.

242. *o' the*] Dyce. *o' th'* Ff. *of the* Cap. Steev. Var. Cald. Knt, Coll. Sing, El. Sta. Ktly, Del.

244, 245. *Why...so;*] Two lines of verse, the first ending *nothing*, Walker (*Crit.* i, 19).

251. *bad*] *had* Mal.

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229. favours] WHITE: Considering the context, there can be no doubt that the *s* of the Qq is a mere superfluity. 'Favour' has here two senses, one of which is *person, figure*, to express which it was used in the singular, never in the plural.

241. confines] CLARENDON: Places of confinement. See I. i, 155. The word generally means *boundaries, limits.*

251. bad] Nowhere, I believe, is there any allusion to Malone's reading: *had.* There is none in his First, or Second Appendix, nor in the Variorum of 1821. It even

Guil. Which dreams, indeed, are ambition; for the very substance of the ambitious is merely the shadow of a dream.

Ham. A dream itself is but a shadow.

Ros. Truly, and I hold ambition of so airy and light a quality that it is but a shadow's shadow. 255

Ham. Then are our beggars bodies, and our monarchs and outstretched heroes the beggars' shadows. Shall we to the court? for, by my fay, I cannot reason.

Ros. Guil. We'll wait upon you. 260

Ham. No such matter; I will not sort you with the rest of my servants; for, to speak to you like an honest man, I am most dreadfully attended. But, in the beaten way of friendship, what make you at Elsinore?

259. *the court*] Cap. *th' Court* Ff.
fay] Pope. *fey* Ff.
260. Ros. Guil.] Cap. Both. Ff.
264. *friendship,*] *friendſhip.* $F_2F_3F_4$.
264, 352. *Elsinore*] Mal. Elſonoure Qq. Elſonower F_1. Elſinooer F_2. Elſinoore F_3F_4.

escaped the almost unerring scrutiny of the Cam. Edd., who recorded it, it is true, but as the conjecture of an anonymous critic. It is probably a typographical error, —a happy one, it must be confessed; much can be said in its favor. ED.

253. **shadow of a dream**] JOHNSON: Sh. has accidentally inverted the expression of Pindar, that the state of humanity is *σκιᾶς ὄναρ*, the dream of a shadow. [Ἐπάμεροι· τί δέ τις; τί δ' οὔ τις; σκιᾶς ὄναρ ἄνθρωπος.—*Pythia*, viii, 135 (ed. Schneidewin). But, as Collier says, Sh. applies it only to the 'ambitious.' ED.]

257. **beggars bodies**] COLERIDGE: I do not understand this; and Sh. seems to have intended the meaning to be not more than snatched at.—'By my fay, I cannot reason.' CALDECOTT: At this rate, and if it be true that lofty aims are no more than *air*, our beggars only have the nature of *substance*; and our monarchs and those who are blazoned so far abroad as to be thought *materially* to fill so much space, are, in fact, *shadows*, and in imagination only gigantic. HUDSON: Hamlet loses himself in the riddles he is making. The meaning, however, seems to be: our beggars can at least dream of being kings and heroes; and if the substance of such ambitious men is but a dream, and if a dream is but a shadow, then our kings and heroes are but the shadows of our beggars. BUCKNILL (p. 76): If ambition is but a shadow, something beyond ambition must be the substance from which it is thrown. If ambition, represented by a king, is a shadow, the antitype of ambition, represented by a beggar, must be the opposite of the shadow, that is, the substance. MOBERLY: If ambition is the shadow of pomp, and pomp the shadow of a man, then the only true substantial men are beggars, who are stript of all pomp and of all ambition.

258. **outstretched**] DELIUS: Hamlet is thinking of the strutting stage heroes.

259. **fay**] CLARENDON: A corruption probably of the French *foi*, which in its earlier forms was *feid, feit, fey, fe*. Or it may be an abbreviation of 'faith.' Compare *Rom. & Jul.* I, v, 124.

263. **attended**] DELIUS: My retinue, my service, is detestable. HUDSON: Probably referring to the 'bad dreams' already spoken of.

Ros. To visit you, my lord; no other occasion. 265

Ham. Beggar that I am, I am even poor in thanks; but I thank you; and sure, dear friends, my thanks are too dear a halfpenny. Were you not sent for? Is it your own inclining? Is it a free visitation? Come, deal justly with me; come, come; nay, speak. 270

Guil. What should we say, my lord?

Ham. Why, any thing, but to the purpose. You were sent for; and there is a kind of confession in your looks, which your modesties have not craft enough to colour. I know the good king and queen have sent for you. 275

Ros. To what end, my lord?

Ham. That you must teach me. But let me conjure you, by the rights of our fellowship, by the consonancy of our

266. *even*] *euer* Qq.

268. *a halfpenny*] *of a halfpenny* Theob. Warb. Johns. *at a halfpenny* Han. Cap.

269. *Come, deal*] *come, come, deale* Qq, Jen. Steev. Var. Cald. Coll. Sing. El. White, Ktly, Del.

272. *Why*] Om. Qq, Pope+, Cap. Jen. Steev. Var. Cald. Ktly.

272. *any thing, but*] Q'76. *any thing but* Qq. *any thing. But* Ff, Knt.

purpose. You] *purpose you* Q'76.

273. *of*] Om. F_3F_4.

278. *our fellowship*] *your fellowship* F_3F_4. *our fellowships* Q'76.

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263. **beaten**] CALDECOTT: The plain track, the open and unceremonious course.

266. **Beggar**] ELZE: Hamlet likes to represent himself as a very poor, insignificant, and uninfluential person.

267. **thanks**] TSCHISCHWITZ: My thanks, which are insincere, are worth no more than your false protestations of friendship; nevertheless, in thanking you, I give you too much, since you deserve to be treated as rogues. MOBERLY: You have had to buy my 'beggarly thanks' too dear by taking so much trouble as to come here.

268. **a halfpenny**] WALKER (*Crit.* ii, 259): Until it can be shown that 'dear a halfpenny' is English, I should certainly prefer 'dear *at* a halfpenny.' CLARENDON: There is no need of change. Compare Chaucer, *Cant. Tales*, 8875: 'dere y-nough a jane' (*i. e.* a coin of Genoa); and 12723, 'deere y-nough a leeke.' Also, 'too late a week,' *As You Like It*, II, iii, 74.

272. **but**] STAUNTON: That is, *only* to the purpose. CLARKE: It here signifies 'only let it be;' while it includes the effect of 'except,' and therefore conveys the covert sarcasm felt by Hamlet.

274. **modesties**] DELIUS: A jocose style of address, like 'your majesties.' ELZE: It is simply the plural of the abstract noun, in accordance with a usage common to Sh. and all English writers. See 'I am doubtful of your modesties.'—*Tam. of Sh.*, Ind., i. 94. [See I, i, 173.]

278. **consonancy**] CLARENDON: See line 11 of this scene.

youth, by the obligation of our ever-preserved love, and by
what more dear a better proposer could charge you withal, be 280
even and direct with me, whether you were sent for, or no.

Ros. [*Aside to Guil.*] What say you?

Ham. [*Aside*] Nay, then I have an eye of you.—If you
love me, hold not off.

Guil. My lord, we were sent for. 285

Ham. I will tell you why; so shall my anticipation pre-

279. *ever-preserved*] *ever preferred* Q'76.
280. *could*] *can* Qq.
charge] *change* Q_5.
you withal] *youth withal* White.
281. *no.*] QqFf, Rowe, Han. Jen. Ktly, Cam. Del. Huds. *no?* Pope, et cet.
282. [Aside to Guil.] Glo.+, Dyce ii, Huds. To Guilden. Theob. et cet. Om. Del.
283, 284. Ham. *Nay...off.*] Om. Jen.
283. [Aside] Steev. Om. Del.
of you.—] Coll. *of you:* FfQ_2. *of you?* Q_6. *of you,* Q_4Q_5.

279, 280. **by...withal**] TSCHISCHWITZ: The addition of '**withal**' ought to have revealed to modern editors the error of the old text; no explanation is offered by them of the use of two prepositions for one object. It is evident that, after using '**by**' three times, the climax is reached only by using it as a substantive in the last clause; the sense therefore is: 'with what more dear "*by*" a better proposer could charge you.' [Thus the pure English of William Shakespeare is amended by Benno Tschischwitz! ED.]

280. **proposer**] CALDECOTT: An advocate of more address in shaping his aims, who could make a stronger appeal.

282. **What say you?**] DELIUS: Perhaps this question is addressed to Hamlet, in order to gain time and evade, if possible, a direct answer. Furthermore, I doubt if Sh. intended Hamlet's reply to be spoken as an Aside. Nowhere does Hamlet take much pains to conceal the distrust with which he regards these false friends, and he does not hesitate here to let them see that he has an eye on them.

283. **an eye of you**] STEEVENS: A glimpse of your meaning. CALDECOTT: An eye upon or after you; a sharp lookout. ['Of' is used for *on*. See II, ii, 27. ED.]

286. **prevent**] CALDECOTT: That is, be beforehand with your discovery, and the plume and gloss of your secret pledge be in no feather shed or tarnished. CLARENDON: That is, anticipate, and so stop. HUDSON: Hamlet's fine sense of honor is well shown in this. He will not tempt them to any breach of confidence; by telling them the reason, he will forestall and prevent their disclosure of it.

286. STRACHEY (p. 53): This speech, like all others of the same kind throughout the rest of the play, is in prose. That the inferior interlocutors in the dialogue speak in prose also is, of course, sufficiently explained by the natural tendency of every man to carry on a conversation in the tone which the chief speaker gives it. But why Hamlet himself speaks prose is explained by comparing his prose with his verse speeches. We then find that he always returns to verse as the language of his practical life, whether in relation to feeling or to action; whereas, while he speaks prose, he is uttering the thoughts of the bystander and looker-on, contemplat-

vent your discovery, and your secrecy to the king and queen 287
moult no feather. I have of late,—but wherefore I know not,
—lost all my mirth, forgone all custom of exercises; and in-
deed it goes so heavily with my disposition that this goodly 290
frame, the earth, seems to me a sterile promontory; this most
excellent canopy, the air, look you, this brave o'erhanging
firmament, this majestical roof fretted with golden fire,—why,

287, 288. *discovery, and...queen moult*] *discovery of...Queen: moult* Ff. *discovery of...queen. Moult* Knt.

288. *feather. I*] Pope. *feather: I* Q'76, Rowe. *feather, I* QqFf.

289. *exercises*] *exercise* Ff, Rowe+, Cap. (Corrected in Errata).

290. *heavily*] *heavenly* Ff.

292. *o'erhanging*] *ore-hanged* Q_4Q_5. *o'erchanging* Jen.

293. *firmament*] Om. Ff, Rowe, Cald. Knt i.

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ing, or aiming at contemplating, the world, with the cold passionless eye of the intellect. I say aiming at contemplating, for Hamlet is too young and ardent, and his griefs are too fresh, for his skepticism to become the real habit of his soul; and, accordingly, we see a bitter self-consciousness working up through it at every moment. Still, in as far as it is the looking on of a spectator, and not the participation of an actor, it is passionless, at least in form,—the reading out of a book, rather than the utterance of living speech.

287. discovery] ABBOTT, § 439: This is often used for *uncovering*, i. e. *unfold*, whether literally or metaphorically. Here 'render your *dis*-closure needless by anticipation.'

289. lost] WARBURTON: This is artfully imagined to hide the true cause of his disorder from the penetration of these spies.

289. exercises] TIECK (*Krit. Schriften*, iii, 280): We must not take too literally what Hamlet says here, else it contradicts what he says to Horatio, V, ii, 198, that he had been in continual practice since Laertes went into France.

291. promontory] MOBERLY: Thrust out into the dread ocean of the unknown, and as barren as the waves themselves.

292. brave o'erhanging] WALKER (*Crit.* i, 38) thinks these words should be hyphened. The Folio's omission of 'firmament' probably originated in the similar commencements *firmament, fretted*.

293. firmament] KNIGHT: Using 'o'erhanging' as a substantive, and omitting 'firmament,' the sentence is, perhaps, less eloquent, but more coherent. The *air* is the canopy; the o'erhanging; the majestical roof. Here there are three distinct references to the common belief of the *three regions of air*. Ben Jonson, in his description of the scenery of the *Masque of Hymen*, has this passage: 'A cortine of painted clouds . . . opening, revealed the three regions of air; in *the highest* of which sat Juno, . . . her feet reaching to *the lowest*, where was a rainbow, and within it airy spirits, their habits . . . resembling *the several colours caused in that part of the air by reflection*. The *midst* was all of *dark and condensed clouds*,' &c. The 'canopy,' we believe, is the lowest region of 'colors caused by reflection;' the 'o'erhanging,' the midst of 'dark and condensed clouds;' the 'majestical roof fretted,' &c., the highest, where Juno sat. The *air*, in its three regions, *appears* to Hamlet no other thing 'than a foul and pestilent congregation of vapors.' If this interpretation be

it appears no other thing to me than a foul and pestilent
congregation of vapours. What a piece of work is man! 295
how noble in reason! how infinite in faculty! in form and
moving, how express and admirable! in action, how like an
angel! in apprehension, how like a god! the beauty of the
world! the paragon of animals! And yet, to me, what is this
quintessence of dust? man delights not me; no, nor woman 300
neither, though by your smiling you seem to say so.

Ros. My lord, there was no such stuff in my thoughts.

294. *appears*] *appeares* F_2. *appeared* $F_3F_3F_4$. *appeareth* Q_2Q_3, Jen. Coll. El. *appearth* Q_4Q_5.

no other thing to me than] *nothing to me but* Qq, Jen. Coll. El.

295. *What a piece*] *What peece* Qq.

man] Q_4*Q'76, Dyce ii. *a man* QqFf et cet.

296. *faculty*] Ff, Rowe, Bos. Knt, Dyce i, Sta. Glo.+, Del. Mob. *faculties* Qq et cet.

296–299. The only punctuation in Qq is *reaſon,...faculties,...moouing,...action,...apprehenſion,...God:...world;...Annimales;* In the Ff,—*Reaſon?...faculty?...admirable?...Action,...Angel?...apprehenſion,...God?...world,...Animals;*

298. *apprehension*] *apprehensions* Jen.

how...god] Om. Q'76.

300. *no*] Om. Qq, Pope+, Cap. Jen. Mal. Steev. Cald.

woman] *women* Q_2Q_3.

301. *seem*] *ſee me* F_2 (a manifest misprint).

[Ros. smiles] Coll. ii.

correct, the word 'firmament,' which is applied to the heavens generally, was rejected by Sh. as conveying an image unsuited to that idea of a part which is conveyed by the substantive, '*o'erhanging*.'

293. **fretted**] MALONE: See *Son.* xxi. CLARENDON: From A. S. *frætwian*, to adorn. Compare *Cymb.* II, iv, 88. 'Fret' is an architectural term, which Sh. employs in a looser sense. Bacon, in the following passage, uses it more strictly: 'For if that great workmaster had been of an human disposition, he would have cast the stars into some pleasant and beautiful works and orders, like the frets in the roofs of houses; whereas one can scarce find a posture in square, or triangle, or straight line, amongst such an infinite number.'—*Adv. of Learning*, ii, 14, § 9.

295. **man**] WALKER (*Crit.* i, 91) gives this, amongst others, as an instance of the interpolation of *a* in F_1. DYCE (ed. 2): The Qq have: 'What peece of worke is *a* man,'—the '*a*' having been shuffled out of its place. In the Ff, instead of the proper transposition, a second '*a*' was inserted: 'What a piece of worke is *a* man.' The Quarto of 1637 has, 'What a piece *a* worke is man!' [See line 386.]

297. **express**] CLARENDON: Exact, fitted to its purpose, as the seal fits the stamp. In *Hebrews*, i, 3, 'express image' is the rendering of χαρακτήρ.

299. **paragon**] CLARENDON: Cotgrave renders the French word by 'A paragon, or peereless one; the perfection, or flower of; the most complete, most absolute, most excellent peece, in any kind whatsoeuer.' See *Two Gent.* II, iv, 146.

300. **quintessence**] CLARENDON: A term in alchemy, signifying the subtle essence which remained after the four elements, earth, air, fire, and water, had been removed from any substance.

Ham. Why did you laugh, then, when I said 'man delights not me'?

Ros. To think, my lord, if you delight not in man, what 305 lenten entertainment the players shall receive from you; we coted them on the way; and hither are they coming, to offer you service.

Ham. He that plays the king shall be welcome; his majesty shall have tribute of me; the adventurous knight 310

303. *you*] *yee* Qq.
then] Om. Ff, Rowe+.
306. *lenten*] Q'76. *Lenton* QqFf.
307. *coted*] *coated* Ff, Cald. *met* Q'76. *accosted* Rowe+, Jen. *'costed* Cap. *quoted* Jen. conj.
307. *hither*] *hether* Qq.
are they] *are the* Q_4Q_5.
310. *of me*] *on me* Qq.

306. **lenten**] STEEVENS: Sparing, like the entertainments given in Lent. COLLIER: Such entertainment as players met with in Lent, when they were often not allowed to perform. This explanation DYCE (*Gloss.*) pronounces erroneous. HALLIWELL: Our ancestors seem to have used this adjective constantly in a sense of deterioration. Cotgrave defines 'Amoureux de caresme: A Lenten louer; a bashfull, modest, or maidenly woer; one thats afraid to touch his mistresse.'

307. **coted**] STEEVENS: Overtook. In *The Return from Parnassus*, 1606: 'marry we presently coted and outstript them.' 'In the laws of coursing,' says Tollet, 'a cote is when a greyhound goes endways by the side of his fellow, and gives the hare a turn.' NARES: To pass by, to pass the side of another. It was a common sporting term. 'Each man . . . notes Which dog first turns the hare, which first the other coats.'—Drayton, *Polyolb.* xxiii, p. 1115. CALDECOTT cites from Golding's translation of Ovid, *Met.* B, x: 'With that Hippomenes coted her' (where the original has 'præterit'). DYCE (*Gloss.*): Compare what Rosencrantz afterwards says of these players, III, i, 17: 'certain players. We o'er-raught (*overtook, overpassed*) on the way.' ANONYMOUS (*New Shakespearian Interpretations.* Edin. Rev. Oct. 1872): *Cote*, in the language of venery, is applied to a brace of greyhounds slipped together at the stag or hare, and means that one of the dogs outstrips the other and reaches the game first. Thus we find in Turbervile: 'In coursing at a Deare, if one Greyhound go endwayes by [that is beyond] another, it is accoumpted a Cote.' Again, 'In coursing at the Hare, it is not materiall which dog kylleth her (which hunters call bearing of an Hare), but he that giveth most Cotes, or most turnes, winneth the wager. A Cote is when a Greyhound goeth endwayes by his fellow and giveth the Hare a turn (which is called setting a Hare about), but if he coast and so come by his fellow, that is no Cote. Likewise, if one Greyhound doe go by another, and then be not able to reach the Hare himselfe and turne her, this is but stripping, and no Cote.' *To cote* is thus not simply to overtake, but to overpass, to outstrip, this being the distinctive meaning of the term. Going beyond is the essential point, the term being usually applied under circumstances where overtaking is impossible,—to dogs who start together and run abreast until the cote takes place. So Rosencrantz and Guildenstern, having coted the players in their way, reach the palace first, and have been for some time in conversation with Hamlet before the strolling company arrives.

shall use his foil and target; the lover shall not sigh gratis; 311
the humorous man shall end his part in peace; the clown
shall make those laugh whose lungs are tickle o' the sere,

311. *sigh*] *sing* Q_4Q_5.
312, 313. *the clown...sere,*] Om. Qq, Pope, Theob. Han. Johns.
313. *tickle*] Sta. conj. Nicholson, Cla. Mob. *tickled* Ff et cet.
o' the] *a' th'* F_1. *ath'* $F_2F_3F_4$.

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312. **humorous**] CALDECOTT: The fretful or capricious man shall vent the whole of his spleen undisturbed. STAUNTON: Not the funny man, or jester,—he was termed 'the clown,'—but the actor who personated the fantastic characters, known in Shakespeare's time as 'humourists,' and who, for the most part, were represented as capricious and quarrelsome. DELIUS: Such characters as Faulconbridge, Jaques, and Mercutio. The 'clown' is next referred to.

313. **tickle o' the sere**] CAPELL (*Gloss. s. v.* sere): Tickled, or delighted with the dry jokes of the character spoken of. STEEVENS: That is, those who are asthmatical, and to whom laughter is most uneasy. This is the case (I am told) with those whose lungs are tickled by the *sere* or *serum*. MALONE: The word 'sere' I am unable to explain, and suspect it to be corrupt. Perhaps we should read: 'tickled o' the *scene*,' *i. e.* by the scene. DOUCE: The same expression occurs in Howard's *Defensative against the poyson of supposed prophecies*, 1620: 'Discovering the moods and humors of the vulgar sort to be so loose and tickle of the seare,' &c., fol. 31. Every one has felt that dry tickling in the throat and lungs which excites coughing. Hamlet's meaning may be, 'the clown shall convert even their coughing into laughter.' WHITE: The whole speech is ironical, and here, as in his famous directions to the players, Hamlet is severest upon the Clown, who, he says, will have to be content with such semblance of laughter as comes from those who are tickled not by his jokes, but by a dry cough,—'o' the sere.' STAUNTON: Correctly, perhaps, 'tickle o' the sere.' It appears to signify those easily moved to the expression of mirth. HALLIWELL: *Light of the seare* is equivalent to light-heeled, loose in character. *Tickle of the sear*, wanton, immodest. In the present passage it means those whose lungs are wanton, or excited to laughter by coarse ribaldry. See the following (cited by Steevens): 'She that . . . wyll abyde whysperynge in the eare, Thynke ye her tayle is not lyght of the seare.'—*Commune Secretary and Jalowsye*, n. d. [ed. Hindley, vol. i, p. 41]. NICHOLSON (*N. & Qu.* 22 July, 1871): The *sere*, or, as it is now spelt, *sear* (or *scear*) of a gun-lock is the bar or balance-lever interposed between the trigger on the one side, and the tumbler and other mechanism on the other, and is so called from its acting the part of a serre, or talon, in gripping that mechanism and preventing its action. It is, in fact, a paul or stop-catch. When the trigger is made to act on one end of it, the other end releases the tumbler, the mainspring acts, and the hammer, flint, or match falls. Hence Lombard (1596), as quoted in Halliwell's *Archaic Dict.*, says, 'Even as a pistole that is ready charged and bent will flie off by-and-by, if a man do but touch the *seare*.' Now if the lock be so made of purpose, or be worn, or be faulty in construction, this sear, or grip, may be so tickle or ticklish in its adjustment that a slight touch or even jar may displace it, and then, of course, the gun goes off. Hence 'light,' or 'tickle of the sear' (equivalent to, like a hair-trigger), applied metaphorically, means that which can be started into action at a mere touch, or on the slightest provocation, or on what ought to be no provocation at all. CLARENDON: The real meaning is just the re-

and the lady shall say her mind freely, or the blank verse shall halt for't. What players are they? 315

Ros. Even those you were wont to take such delight in, the tragedians of the city.

Ham. How chances it they travel? their residence, both in reputation and profit, was better both ways.

Ros. I think their inhibition comes by the means of the 320 late innovation.

314. *blank*] *black* Q_2Q_3.
316. *such*] Om. Ff, Rowe+, Cap. Knt, Dyce i, Glo.
317. *in, the*] *in the* $F_1F_2F_3$.
318. *they*] *the* Q_4Q_5.
318. *travel*] *trauaile* QqF_1F_2.
319. *was*] *were* Anon.*
320. *the means*] *means* Johns.
321. *innovation.*] *innovation?* Ff, Rowe.

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verse of 'those to whom laughter is most uneasy.' In old matchlock muskets the sear and trigger were in one piece. This is proved by a passage from Barret's *Theorike and Practike of Modern Warres*, 1598, p. 33 [35]: 'drawing down the *serre* with the other three fingers.' He has given directions for holding the stock between the thumb and forefinger. It is clear that Hamlet did not anticipate much from the wit of the clown, or from the players generally.

314. **lady**] JOHNSON: The lady shall have no obstruction, unless from the lameness of the verse. HENDERSON: The lady shall mar the measure of the verse rather than not express herself freely or fully. SEYMOUR: If the lady, through affectation of delicacy, should suppress anything, her omission will be detected in the lameness of the metre.

317. **city**] DELIUS: By 'city' Shakespeare's public at once understood London.

318. **travel**] MALONE: A technical word, for which we have substituted *stroll*.

320. **inhibition**] 'What "inhibition"?' asks THEOBALD (*Nichols, Lit. Hist.* ii, 562). 'If Rosencrans meant to answer Hamlet's question closely, methinks it should be *itineration*.' This is not repeated in Theobald's ed. JOHNSON: Hamlet inquires not about an 'inhibition,' but an 'innovation;' the answer probably was:—'I think their innovation,' that is, their new practice of strolling, 'comes by means of the late inhibition.' STEEVENS: Any change in the order of the words is quite unnecessary. Rosencrantz means that their permission to act any longer at an established house is taken away in consequence of the new custom of introducing personal abuse into their comedies. Several companies of actors in the time of Sh. were silenced on account of this licentious practice. MALONE: Sh. could not mean to charge his friends, the *old tragedians*, with the *new custom* of introducing personal abuse, but rather must have meant, that the old tragedians were inhibited from performing in the city and obliged to travel on account of the misconduct of the younger company. And he could not have directed his satire at those young men who played occasionally at his own theatre. Jonson's *Cynthia's Revels* and *Poetaster* were performed there by the Children of Queen Elizabeth's chapel in 1600 and 1601; and *Eastward Hoe* by the Children of the Revels in 1604 or 1605. I have no doubt, therefore, that the present dialogue was pointed at the choir boys of St Paul's, who in 1601 acted two of Marston's plays: *Antonio and Mellida*, and

[320. 'inhibition.']

Antonio's Revenge. Many of Lyly's plays were represented by them about the same time; and, in 1607, Chapman's *Bussy d'Ambois* was performed by them with great applause. It was probably in this and some other noisy tragedies of the same kind that they 'cried out on the top of question, and were most tyrannically clapped for it.' The licentiousness of the stage is noticed in a letter from Mr Samuel Calvert to Mr Winwood, 28 March, 1605, which might lead us to infer that the words found only in the Folio were added at that time: 'The plays do not forbear to present upon the stage the whole course of this present time, not sparing the king, state, or religion, in so great absurdity and with such liberty that any would be afraid to hear them.'—*Memorials*, ii, 54. Or the words in the Folio might have been added in 1612, in which year Heywood's *Apologie for Actors* was published, containing the following passage, which leads us to infer that the little *eyases* were the persons guilty of the *late innovation*, or practice of introducing personal abuse on the stage: 'Now to speake of some abuse lately crept into the quality, as an inueighing against the State, the Court, the Law, the Citty, and their gouernements, with the particularizing of priuate mens humors (yet alive) Noble-men & others. I know it distastes many; neither do I any way approue it, nor dare I by any meanes excuse it. The liberty which some arrogate to themselues, committing their bitternesse, and liberall inuectiues against all estates, to the mouthes of Children, supposing their iuniority to be a priuiledge for any rayling, be it neuer so violent, I could aduise all such, to curbe and limit this presumed liberty within the bands of discretion and gouernment. But wise and iuditial Censurers, before whom such complaints shall at any time hereafter come, wil not (I hope) impute these abuses to any transgression in vs, who haue euer been carefull and prouident to shun the like.' CALDECOTT thinks that they were obliged to travel because of the license granted to a new description of actors, who had met with the most extravagant applauses and success. COLLIER says, that this passage probably refers to the limiting of public theatrical performances to the two theatres, the Globe on the Bankside, and the Fortune in Golden Lane, in 1600 and 1601. The players, by a 'late innovation,' were 'inhibited,' or forbidden, to act in or near 'the city,' and therefore travelled,' or *strolled*, into the country. See Collier's *Hist. of Engl. Dram. Poetry and the Stage*, i, 311. CLARENDON doubts the validity of Steevens's explanation of the 'inhibition,' and thinks that the 'late innovation' does not clearly refer to the introduction of personal abuse on the stage, and adds the following conclusive note: For a very long period there had been a strong opposition in the city to theatrical performances. In March, 1573-4, the Lord Mayor and Corporation declined to license a place for them within the city. In 1575 players were again forbidden to act there, and in consequence, in 1576, the Blackfriars Theatre was built without the limits of the jurisdiction of the city. In 1581 the Lord Mayor was ordered to allow performances in the city by certain companies of actors on week days only, being holidays; but his inhibition must have remained still in force, because in the following year, 1582, the Lords of the Council pray the Lord Mayor to revoke his inhibition against playing on holidays. In 1589 Lord Burleigh appears to have directed the Lord Mayor to silence the players of the Lord Admiral's and the Lord Strange's companies for introducing matters of state and religion upon the stage. To this apparently Nash alludes in his *Return of the renowned Cavaliero Pasquile of England*, published in 1589. In this year, also, proposals were made to appoint two commissioners to act

Ham. Do they hold the same estimation they did when 322
I was in the city? are they so followed?

Ros. No, indeed, they are not.

322. *Do they*] *Do the* Q_4Q_5. 324. *they are*] *are they* Qq, Cap. Jen. Glo.+.

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with the Master of the Revels for the purpose of examining and licensing every play, and so restraining the abuses of the actors. About the year 1590 the Children of St Paul's were silenced, and the interdict was apparently not removed till about 1600. In 1597 the Lord Admiral's players were restrained for a time from playing in consequence of having brought out Nash's *Isle of Dogs*, a play in which personal satire was probably introduced, and for which the author was imprisoned. In 1601 a letter was addressed by the Lords of the Council to certain Justices of the Peace in the county of Middlesex in which the actors at the Curtain Theatre, Shore ditch, are charged with satirising living persons and introducing personalities into their plays. It is difficult, therefore, to see at what precise period the explanation offered by Steevens could be true. In 1604 the indulgence of the actors in personal abuse could hardly be called an 'innovation;' on the contrary, it was a practice from which the stage had never been entirely free. If we were to add to the conjectures upon this point, we should be disposed to suggest that the 'innovation' referred to was the license which had been given on 30 Jan. 1603-4 to the Children of the Queen's Revels to play at the Blackfriars Theatre and other convenient places. The Blackfriars Theatre belonged to the company of which Sh. was a member, formerly the Lord Chamberlain's and at this time His Majesty's servants. The popularity of the Children may well have driven the older actors into the country and so have operated as an 'inhibition,' though in the strict sense of the word no formal 'inhibition' was issued. If by 'inhibition' Sh. merely meant, as we think most probable, that the actors were practically thrown out of employment, it seems also likely that by 'innovation' he meant the authority given to the Children to act at the regularly licensed theatres. It must be borne in mind, in reference to this, that nothing is said either of 'inhibition' or 'innovation' in Q_1, 1603, but that the sentence containing both is first introduced in Q_2, 1604. It is to the interval, therefore, that we must look for the explanation. In offering this conjecture we have not lost sight of the fact that, after all, remembering how chary Sh. is of contemporary allusions, no special occurrence may be hinted at, although in what follows in the Folio edition a satire upon the Children's performances was clearly intended. In Chalmers's *Farther Account of the Early English Stage* (Var.'21, iii, 423-429) will be found a list of payments, at sundry times during the reign of Elizabeth, to the Children of Paul's, Westminster, Windsor, and the Chapel Royal, and an enumeration of the plays performed by them and by the Children of the Revels from 1571 to 1633. The quotation cited by Malone from Heywood shows, indeed, that the Children indulged in personalities, but not that any 'inhibition' was the consequence. Besides, it refers to a subsequent date. FLEAY (*Sh. Manual*, p. 41): This is not necessarily to be applied to the first order of the Privy Council for the restraint of the immoderate use of playhouses (made 22 June, 1600), for this order proved ineffectual; but rather to their second order, made 31 Dec., 1601. *The Fortune* and *The Globe* were allowed to remain open; the others were closed, owing to the personal allusions indulged in by some of the companies. [See note III, ii, 267. ED.]

Ham. How comes it? do they grow rusty? 325

Ros. Nay, their endeavour keeps in the wonted pace; but there is, sir, an aerie of children, little eyases, that cry out on the top of question and are most tyrannically clapped 328

325–345. Ham. *How...load too.*] Om. Qq.

327. *aerie*] *ayrie* F_1. *ayry* F_2. *airy* F_3F_4, Rowe, Pope. *Aiery* Theob.+, Cap. Jen. Mal. Steev. Knt.

327. *eyases*] Theob. *Yases* Ff, Rowe, Pope, Cald.

328. *question*] *the question* Cap. *truncheon* or *cushion* Bell (*Sh.'s Puck*, iii, 163).

327. **aerie**] STEEVENS: This refers to the young singing men of the chapel royal, or St Paul's, of the former of whom perhaps the earliest mention occurs in an anonymous Puritanical pamphlet, 1569, entitled *The Children of the Chapel Stript and Whipt*: 'Plaies will neuer be suppressed, while her maiesties unfledged minions flaunt it in silkes and sattens. They had as well be at their popish seruice in the deuils garments,' &c. Again, *ibid*: 'Euen in her maiesties chapel do these pretty upstart youthes profane the Lordes day by the lasciuious writhing of their tender limbes, and gorgeous decking of their apparell, in feigning bawdie fables gathered from the idolatrous heathen poets,' &c. Concerning the performances and success of the latter in attracting the best company, I also find the following passage in *Jack Drum's Entertainment, or Pasquil and Katherine*, 1601:

> 'I saw the *children of Powles* last night;
> And troth they pleas'd me pretty, pretty well,
> The apes, in time, will do it handsomely.
> —— I like the audience that frequenteth there
> With *much applause*: a man shall not be choak'd
> With the stench of garlick, nor be pasted
> To the balmy jacket of a beer-brewer.
> —— Tis a good *gentle audience*,' &c.

It is said in Richard Flecknoe's *Short Discourse of the English Stage*, 1664, that 'both the children of the chappel and St Paul's, acted playes, the one in White-Frier's, the other behinde the Convocation-house in Paul's; till people growing more precise, and playes more licentious, the theatre of Paul's was quite supprest, and that of the children of the chappel converted to the use of the children of the revels.' WEDGWOOD: An eagle's nest. From French *aire*, an airie, or nest of haukes.—Cotgrave.

327. **eyases**] DYCE (*Gloss.*): Young hawks, just taken from the nest. '*Niais*: A neastling, a young bird taken out of a neast; hence a youngling, nouice,' &c.—Cotgrave. CAPELL: These children were so called from their eagerness, and their flying at game above them.

328. **top of question**] JOHNSON: They ask a common question in the highest note of the voice. STEEVENS: *Question* here signifies *conversation*, *dialogue*. The meaning therefore is: Children that perpetually recite in the highest notes of voice that can be uttered. M. MASON: When we ask a *question*, we generally end the sentence with a high note. These children, therefore, declaim, through the whole of their parts, in the high note commonly used *at the end of a question*, and are applauded for it. ELZE: 'Question,' as Steevens has said, means frequently in Sh *conversation*, *dialogue*. The 'top of the question' therefore means the top of con

for't; these are now the fashion, and so berattle the common stages—so they call them—that many wearing rapiers 330
are afraid of goose-quills, and dare scarce come thither.

329. *berattle*] *be-rattle* F_3F_4. *be ratle* F_2. *be-ratled* F_1.

versation; namely, that point where the dialogue is most lively, where question and answer follow each other stroke on stroke, and the speakers are the most excited. These 'little eyases,' therefore, continually cry out as though they were at the very height of conversation. STAUNTON: The phrase, derived perhaps from the defiant crowing of a cock upon his midden, really meant, we believe, like—'Stood challenger on mount of all the age,' to crow over or challenge all comers to a contention. In line 424, Hamlet uses the phrase, 'cried in the top,' where it evidently means *crowed over*. Again, in Armin's *Nest of Ninnies*, the author, alluding to fencers or players at single stick, talks of 'making them expert till they cry it up in the top of question.' [p. 55, *Sh. Soc.* vol. x.] WHITE: To 'cry in the top' seems rather to mean to assume superiority;—as afterwards Hamlet, speaking of people who set him down about the play from which he quotes, says their judgments 'cried in the top' of his. I can conjecture no specific origin of the phrase. It might well have been formed on the mere general force of the words which compose it. WELLESLEY (*Stray Notes, &c.*, 1865, p. 33): 'Question' is not *conversation, dialogue*, but the old word, still in use in other languages, for *the rack*. The pulleys were strained, and the witnesses hoisted to the utmost height, till the desired confession was elicited; and so the phrase, 'top of question,' came to be metaphorically applied; as, for instance, to the highest stretch of the voice or the utmost force of an argument. The *top of the bent* [III, ii, 367] was a phrase of the same kind, borrowed from those bows which were not bent by hand, but by a *rack*. 'These bows . . . were bent only by a man's immediate strength, without the help of any bender or *rack* that are used with others.'—Wilkins's *Mathematical Magick*. DYCE (*Gloss.*): Recite at the very highest pitch of the voice. Wellesley's explanation is wrong. TSCHISCHWITZ: I am convinced that this phrase in the MS was: *that cry on the top, out of question*,' that is, they cry at the highest pitch of the voice, where it is wholly inappropriate. [And even so is the text amended. ED.] CLARKE: That is, pipe out their parts at the top of their shrill infantine voices. CLARENDON: Probably, to speak in a high key, dominating conversation. For 'question' in this sense, see *Mer. of Ven.* IV, i, 70.

328. **tyrannically**] CALDECOTT: That is, receive outrageous, extravagant applause. CLARENDON: The tyrant's part in the old plays was a noisy one. See *Mid. N. D.* I, ii, 31. Compare Beau. and Fl., *The Knight of the Burning Pestle*, V, i, 'And thou hadst but seen little Ned of Aldgate, drum Ned, how he made it roar again, and laid on like a tyrant.'

329. **fashion**] THEOBALD (*Sh. Rest.* 67): The emendation of *faction* we owe to Mr Hughs; it implies that those children were not only in fashion, but had a *faction* made by the town in their favor. [Has a copy of the edition by 'the accurate Mr Hughs' ever been found? See Vol. II, p. 35. ED.]

330. **stages**] THEOBALD (*Sh. Rest.* 67) conjectured *stagers*, that is, professed actors, to whom a degree of cowardice might be imputed, which Sh. would never have imputed to gentlemen spectators. HEATH thought highly of this emendation although Theobald did not adopt it in his text.

331. **goose-quills**] CALDECOTT: Lampoons. ELZE: This refers to 'the writers,'

Ham. What, are they children? who maintains 'em? how are they escoted? Will they pursue the quality no longer than they can sing? will they not say afterwards, if they should grow themselves to common players,—as it is 335 most like, if their means are no better,—their writers do them wrong, to make them exclaim against their own succession?

Ros. Faith, there has been much to-do on both sides,

332. *'em*] *them* Cap. Steev. Var. Cald. Knt, Coll. El. Sta. Del.

334. *sing?*] In Italics, Johns.
say afterwards,] say *afterwards?* Johns.

335. *players,*] *players?* Pope i.

336. *most like,*] Pope. *like moſt* Ff, Rowe, Knt. *like, most,* Cap. *like most will,* Anon.* *like-most* Corson.

336. *no*] *not* F_4, Cap. Cald. Coll. White.

337. *succession?*] Pope ii, Theob. *Succeſſion.* Ff, Rowe, Pope i, Johns. Jen.

338. *to-do*] Huds. *to do* Ff et cet.

in line 336. MOBERLY: These young hawks make such a noise on the common stage, that true dramatists, whose wit is as strong and keen as a rapier, are afraid to encounter these chits, who fight, as it were, with a goose-quill.

333. **escoted**] DYCE (*Gloss.*): Paid. '*Escot,* A shot.... *Escotter,* Euery one to pay his shot, &c.—Cotgrave. TSCHISCHWITZ: It is very doubtful whether Sh. used so uncommon a word as 'escoted' when the common one, *maintains,* was ready to his use. 'I therefore believe that the true word is *escorted.*' THEOBALD (*Sh. Rest.* p. 68) calls attention to what he calls the 'self-contradiction' here, in making Hamlet show a knowledge of their singing after 'he had professed himself a stranger' to them.

333. **quality**] JOHNSON: Will they follow the *profession* of players no longer than they can keep the voices of boys? So also in line 412. MALONE: So in Gosson's *Schoole of Abuse* (p. 39, ed. Arber), 1579: 'I speake not this, as though euerye one [of our players] that professeth the qualitie so abused him selfe.' GIFFORD (Massinger's *Roman Actor, Works* ii, 339): 'Quality,' though used in a general sense for any occupation, calling, or condition of life, yet seems more peculiarly appropriated, by our old writers, to that of a player. See also *The Picture,* vol. iii, p. 141. CLARENDON: So in *Two Gent.* IV, i. 58, 'in our quality,' *i. e.* in our profession of brigands.

335. **common players**] STAUNTON: As we now term them, 'strolling players.' 'I prefix an epithite of *common,* to distinguish the base and artlesse appendants of our Citty companies, which often times start away into rusticall wanderers, and then (like Proteus) start backe again into the Citty number.'—J. Stephens, *Essayes and Characters,* 1615, p. 301.

338. **to-do**] HUDSON: This is the same as *ado.* CORSON: 'In place of this *to-do,* the King's English accepted a composition, part French, part English, and hence the substantive *ado.*'—Earle's *Philology of the Engl. Tongue,* ed. 2, p. 420.

338. **both sides**] TSCHISCHWITZ finds this speech obscure, because it seems as though it were a reply to what Hamlet has just said, whereas, so he says, it merely resumes the connection of thought which was broken by Hamlet's questions about the children. He therefore thinks that logic demands the insertion of Hamlet's speech, lines 332-337, after 'clapped for 't.'

and the nation holds it no sin to tarre them to controversy;
there was for a while no money bid for argument, unless 340
the poet and the player went to cuffs in the question.

Ham. Is't possible?

Guil. Oh, there has been much throwing about of brains.

Ham. Do the boys carry it away?

Ros. Ay, that they do, my lord; Hercules and his load too. 345

Ham. It is not very strange; for my uncle is king of
Denmark, and those that would make mows at him while
my father lived give twenty, forty, fifty, a hundred ducats
a-piece, for his picture in little. 'Sblood, there is something

339. *them*] *them on* Theob. conj. Pope ii+, Jen. Steev. Var.

345. *load*] *club* Theob. conj. (withdrawn).

346. *very strange; for*] Q'76. *very ſtrange, for* Qq. *ſtrange: for* F_1, Pope+, Cald. Knt, Dyce i, Sta. White, Del. *ſtrange for* F_2F_3. *ſtrange, for* F_4, Rowe.
my] *mine* Ff. Rowe+, Knt, Dyce i, Sta. Glo. Mob.

347. *mows*] *mowes* Ff. *mouths* Qq, Cap. Jen. Steev. Var.

348. *fifty*] Om. Ff, Rowe, Knt, Sta.
a] Qq, Cap. Cam. Cla. *an* Ff et cet.

349. *'Sblood*] *s'bloud* Qq. Om. Ff, Rowe+, Knt.

339. **tarre**] NARES: To set on, and encourage in an attack, particularly in reference to dogs. WEDGWOOD: The origin seems to be an imitation of the sound of a dog snarling, used for the purpose of setting the animal on to fight.

340. **argument**] DELIUS: That is, the *plot* of the drama, which must be selected and treated in reference to the taste of the public, if the stage-directors are *to bid* money for it; the public in the meanwhile only caring to see those dramas wherein the dialogue (the 'question') is well seasoned with warfare, '*cuffs*.'

343. **brains.**] CALDECOTT: Sharp and nice discussion.

345. **Hercules**] WARBURTON: They not only carry away the world, but the world-bearer too; alluding to the story of Hercules relieving Atlas. STEEVENS: The allusion may be to the *Globe* theatre, the sign of which was Hercules carrying the Globe. MALONE: I suppose Sh. meant that the boys drew greater audiences than the elder players of the Globe theatre. COLLIER (ed. 2): In Q_1 there are sufficient traces of this part of the scene to enable us to be certain that it was acted when the play was originally produced; it was omitted, therefore, for some unexplained reason in 1604, and restored entire in 1623.

346. **strange**] JOHNSON: I do not wonder that the new players have so suddenly risen to reputation; my uncle supplies another example of the facility with which honor is conferred upon new claimants.

347. **mows**] NARES: A distortion of the face, made in ridicule. See *Cymb.* I, vi, 41, and *Psalm* xxv, 15, old ed. [now erroneously changed to 'mouths.'—Clarendon]. CLARENDON: In *Mid. N. D.* III, ii, 238, we have 'mouths.' In fact, in the phrase 'to make mouths,' 'mouths' is a corruption of 'mows,' the original word. See also IV, iv, 50.

349. **in little**] STEEVENS: In miniature.

349. **'Sblood**] CLARENDON: God's blood; one of the many forms of oath by

in this more than natural, if philosophy could find it out. 350
[*Flourish of trumpets within.*

Guil. There are the players.

Ham. Gentlemen, you are welcome to Elsinore. Your hands, come; the appurtenance of welcome is fashion and ceremony; let me comply with you in this garb, lest my extent to the players, which, I tell you, must show 355 fairly outwards, should more appear like entertainment

350. [Flourish...] Cap. A Floriſh. Qq. Flouriſh for the Players. Ff.

351. *There...players.*] *Shall we call the players?* Q'76.

353. *hands,*] *hands.* Johns. Jen. Steev. Var. Cald. Knt, Coll. Sing. El. Sta. Ktly, Del. *hands* Q_2Q_3.

come] Ff, Rowe, Cap. Knt, Dyce, Sta. White, Huds. *come then* Qq et cet.

353. *appurtenance*] *apportenance* $Q_4 Q_5$.

354. *comply*] *complement* Han.

this] *the* Ff, Rowe, Cap. Cald. Knt, Sta.

354, 355. *lest my*] *let me* Q_2Q_3. *let my* Q_4Q_5.

356. *outwards*] Qq, Cam. Cla. *outward* Ff, Rowe et cet.

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the elements of the Eucharist. See II, ii, 505, and 'God's bread,' *Rom. & Jul.* III, v, 175.

353. **appurtenance**] CLARENDON: Proper accompaniment.

354. **comply with**] STEEVENS: This is again apparently used in the sense of *to compliment* in V, ii, 178. CALDECOTT: That is, compliantly assume this dress and fashion of behaviour. SINGER: Hamlet has received his old school-fellows with somewhat of the coldness of suspicion hitherto, but he now remembers that this is not courteous. He, therefore, rouses himself to give them a proper reception: 'Come, then, the appurtenance of welcome is *fashion* and *ceremony;* let me EMBRACE you in this *fashion*, lest,' &c. That to *comply with* was to *embrace* will appear from the following passages in Herrick: '——witty Ovid, by Whom faire Corinna sits; and doth comply With Yvorie wrists, his Laureat Head,' &c.—[*Hesperides*, p. 279, ed. 1846]; also, 'And then a Rug of carded wooll, Which, . . . seem'd to comply, Cloudlike the daintie Deitie.'—[*Ib.* p. 224.] WHITE: In my judgement 'comply with' (not 'comply' alone) has here, and in V, ii, 178, merely the sense of 'compliment.' STAUNTON: Let me *fraternize* or conjoin with you in the customary mode; not 'Let me *compliment.*' *To comply* literally means *to enfold.* CLARENDON: Use ceremony with you in this fashion. [An interpretation which applies equally well to V, ii, 178.]

354. **this garb**] CORSON: The reading of the Ff makes the better sense, where 'the' is used generically.

355. **extent**] CALDECOTT: The degree of courtesy dealt out. COLLIER (ed. 2): Is there not room to doubt here whether 'extent' has not been misprinted for *ostent*, a word Sh. not unfrequently uses in the sense of external show? We have no authority for the change, but the word 'extent' is not very intelligible here, though it may be reconciled to a meaning. CLARENDON: Condescension; the behaviour of a superior to an inferior when he makes the first advances. See 'extend' in *All's Well*, III, vi, 73.

than yours. You are welcome; but my uncle-father and 357
aunt-mother are deceived.

Guil. In what, my dear lord?

Ham. I am but mad north-north-west; when the wind 360
is southerly, I know a hawk from a handsaw.

361. *hawk*] *Hauke* $Q_2Q_3Q_4$. *Hawke* Q_5Ff.
handsaw] *hand ſaw* Q_2Q_3. *hand-ſaw* Q_4Q_5. *hernshaw* Han. Cap. *heronsew* Anon.*

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358. **aunt-mother**] DANIEL (p. 75): Read *mother-aunt*. Hamlet's mother had become his aunt, just as his uncle had become his father.

360. **north-north-west**] FRANCKE: Perhaps the meaning is: Great, powerful tempests in the moral world, apparitions from the mysterious Hereafter, can make me mad, can crush my reason; but such people as you are, who come around me with sweet phrases and mock friendship, I have yet wit enough to elude.

361. **handsaw**] WARBURTON: Hanmer's alteration serves to show us the origin of the proverb which was a common one in Shakespeare's day. CAPELL (i, 133): The speaker's meaning is that opportunity did not serve for his purpose; when it did, it would be seen he had his right senses. NARES: *Hernshaw, heronshaw*, or *hernshew* is a heron or hern. 'As when a cast of falcons make their flight, At an hernshaw, that lyes aloft on wing.'—Spenser, *Fairie Queene*, VI, vii, 9. 'To know a hawk from a *hernshaw*,' was certainly the original form of the proverb. But the corruption had taken place before the time of Sh. It is *handsaw* in Ray's *Proverbs*, p. 196, ed. 1768. WHITE: I suspect that in Shakespeare's time the corrupted phrase had, to general acceptation, lost its original meaning, and that the comparison was supposed to be between the tool called a hawk and a handsaw. There was, and I believe there still is, a hooked cutting tool called a hawk. HALLIWELL: No evidence in support of the supposition that 'handsaw' is a corruption of *hernshaw* has been produced; the phrase always occurs in this form. It is not necessary to believe that the supposition is correct, the wildest incongruities being often found in proverbial phrases of this description. It is suggested by C. W. H. in the *Athenæum* (30 December, 1865), that Sh. might have become acquainted, through North's Plutarch, with the significations attached by the Ægyptians to the hawk and heron respectively,—the former was the emblem of the North wind, and the latter of the South wind. 'Hamlet, though feigning madness, yet claims sufficient sanity to distinguish a hawk from a hernshaw when the wind is southerly; that is, in the time of the migration of the latter to the north, when the former is not to be seen.' J. A. G. (*N. & Qu.* 6 July, 1867) suggests *anser*, 'the generic name for our domestic waterfowl.' J. A. PICTON (*N. & Qu.* 30 Nov. 1872) suggests that 'hawk' may refer, not only to the bill-hook, mentioned by White, but also to a plasterer's instrument so named. CLARENDON: In Suffolk and Norfolk 'hernsew is pronounced 'harnsa,' from which to 'handsaw' is but a single step. For the following explanation of the earlier part of this obscure passage, we are indebted to Mr J. C. HEATH, formerly Fellow of Trinity Hall, Cambridge: 'The expression obviously refers to the sport of hawking. Most birds, especially one of heavy flight like the heron, when roused by the falconer or his dog, would fly down or with the wind, in order to escape. When the wind is from the north, the heron flies towards the south, and the spectator

Enter POLONIUS.

Pol. Well be with you, gentlemen!

Ham. Hark you, Guildenstern;—and you too;—at each ear a hearer: that great baby you see there is not yet out of his swaddling clouts. 365

Ros. Happily he's the second time come to them; for, they say, an old man is twice a child.

Ham. I will prophesy he comes to tell me of the players; mark it.—You say right, sir; o' Monday morning; 'twas so, indeed. 370

Pol. My lord, I have news to tell you.

Ham. My lord, I have news to tell you. When Roscius was an actor in Rome,—

362. SCENE VII. Pope+.

363. *too;—at*] $F_1F_2F_3$. *to, at* $Q_2Q_3F_4$. *to, are* Q_4Q_5. *too, at* Q'76, Rowe+, Jen.

364. *you see there is*] *as you see is* Q_4Q_5.

365. *swaddling*] *swathing* Ff, Rowe i, Cald. Knt, Coll. El. Dyce i, Sta. White, Del. *swathling* Rowe ii+.

366. *Happily*] *Haply* F_4, Rowe+, Jen. Cald. Coll. Sing. El. White, Ktly, Huds.

he's] *he is* Qq, Cap.

368. *prophesy he*] *prophecy, he* Q_2Q_3. *prophecy that he* Q_4. *prophecie that he* Q_5. *Prophesie. Hee* F_1, Knt. *Prophesie, He* $F_2F_3F_4$, Rowe+. *prophesy: he* Cap. Sing.

369. *players;*] *players,* Q_2Q_3, Han. *Players.* Ff, Rowe+, Jen.

369. *it.—You*] Johns. *it: You* Q'76. *it, You* Q_2Q_3. *it, you* Q_4Q_5Ff, Rowe, Pope, Cald.

o'] Cap. *a* Qq. *for a* $F_1F_2F_3$. *for on* F_4, Rowe+. *for o'* Cald. Sta. White, Del.

morning;] Cap. *morning,* Q_2Q_3, Jen. *morning* Q_4Q_5Ff, Rowe+, Cald. Sta.

370. *so*] *then* Qq, Cap. Jen. Steev. Var. Coll. Sing. El. Ktly, Dyce ii, Huds.

372, 373. Ham. *My...Rome*] Two lines, Ff, Rowe+.

372. *Roscius*] *Rossius* Qq, F_1.

373. *was*] Om. Ff, Cald.

Rome,—] *Rome—* Ff. *Rome* Qq.

may be dazzled by the sun, and be unable to distinguish the hawk from the heron. On the other hand, when the wind is southerly, the heron flies towards the north, and it and the pursuing hawk are clearly seen by the sportsman, who then has his back to the sun, and without difficulty knows the hawk from the hernsew. A curious reader may further observe that a wind from the precise point north-north-west would be in the eye of the sun at half-past ten in the forenoon, a likely time for hawking, whereas "southerly" includes a wider range of wind for a good view.' [I have heard the emendation suggested of *handschuh*, the German for *glove*, but cannot remember that I have ever seen it in print. Heath's explanation sets the question at rest, if 'handsaw' be a corruption of *hernsew*. ED.]

366. Happily] ABBOTT, § 42: This word, which now means 'by good hap,' was sometimes used for 'haply,' *i. e.* 'by hap,' just as 'success' was sometimes 'good,' at other times, 'ill.'

369, 370. You . . . indeed] HUDSON: This is spoken in order to blind Polonius as to what they have been talking about.

Pol. The actors are come hither, my lord.

Ham. Buz, buz! 375

Pol. Upon my honour,—

Ham. Then came each actor on his ass,—

Pol. The best actors in the world, either for tragedy, comedy, history, pastoral, pastoral-comical, historical-pastoral, tragical-historical, tragical-comical-historical-pastoral, 380 scene individable, or poem unlimited; Seneca cannot be too

376. *my*] *mine* Ff, Rowe+, Knt, Dyce, Sta.

honour,—] *honour—* Rowe. *honor.* $Q_2Q_3Q_4F_1F_2$. *honour.* $Q_5F_3F_4$.

377. *Then...ass,—*] As a quotation, Johns. Cap. Steev. Var. Sing. Ktly.

came] *can* Ff.

ass,—] *Aſſe—* Ff. *Aſſe.* Qq.

378. *The best*] *—the best* Huds.

379, 380. *pastoral-comical, historical-pastoral*] *Paſtorall Comicall, Hiſtoricall Paſtorall* Q_2Q_3. *Paſtoricall-Comicall-Hiſtoricall-Paſtorall* Ff, Rowe.

380. *tragical-historical, tragical-comical-historical-pastoral*] Om. Qq, Pope+, Cap. Jen.

381. *scene*] *ſceme* Q_4Q_5. *Scæne* F_2F_3.

individable] Jen. *indeuidible* Q_2Q_3. *indeuidable* Q_4Q_5. *indivible* Ff. *undividable* Rowe+, Cap. *indivisible* Cald.

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373. **actor**] TSCHISCHWITZ: The fun here consists in Hamlet's mentioning an actor before the officious Polonius can utter the word.

375. **Buz**] JOHNSON: Mere idle talk, the *bus* of the vulgar. STEEVENS: Only interjections employed to interrupt Polonius. Jonson uses them often for the same purpose, as well as Middleton in *A Mad World, my Masters.* BLACKSTONE: It was an interjection used at Oxford, when any one began a story that was generally known before. DOUCE (ii, 231): This expression may continue to exercise the skill of the critics, if they are disposed to pursue the game through the following mazes: 'Anno DCCCXL Ludovicus imperator ad mortem infirmatur, cujus cibus per XL dies solummodo die dominica dominicum corpus fecit. Cum vidisset dæmonem astare, dixit *buez, buez,* quod significat *foras, foras.*'—Alberici monachi trium fontium *Chronicon,* Leips. 1698. Ducange, under the article *Busi,* says, 'Interpretatur despectus vel contemptus. Papias (Ab Hebraico *Bus* vel *boux,* sprevit).'

377. **Then . . . ass**] JOHNSON: This seems to be the line of a ballad. ELZE: At all events, it contains biting ridicule of Polonius, who has just said that 'The actors are come hither—upon my honour!'

381. **individable**] DELIUS: This refers to dramas that carefully observed the Unity of Place; 'poem unlimited' refers to those that disregarded such restrictions. TSCHISCHWITZ: In the license granted in 1603 to the Globe Company, permission is given 'freely to use and exercise the Arte and facultie of playing Comedies, Tragedies, Histories, Enterludes, Moralls, Pastoralls, Stage plaies & such other like.' To this last description, 'stage plaies,' I suppose the 'poem unlimited' belonged, which, I presume, was an extemporised piece.

381. **Seneca . . . Plautus**] STEEVENS: The tragedies of Seneca were translated into English by Thomas Newton and others, and published first separate, at different times, and afterwards all together in 1581. One comedy of Plautus, viz. the *Menæchmi,* was likewise translated and published in 1595. Prefixed to a map of Cam

heavy, nor Plautus too light. For the law of writ and the 382
liberty, these are the only men.

Ham. O Jephthah, judge of Israel, what a treasure
hadst thou! 385

382, 383. *light. For...liberty, these*] Theob. *light for...liberty: theſe* Qq. *light, for...liberty. Theſe* Ff, Rowe, Pope. *light for...liberty; theſe* Q'76.

382. *writ*] *wit* Q'76, Rowe, Pope, Theob. Han. Warb.

382, 383. *the liberty*] *liberty* Q'95.

384. *O Jephthah...Israel*] As a quotation, Pope+, Cap. Steev. Var. Cald Sing. Ktly, Del.

384, &c. *Jephthah*] Cald. *Jephtha* Han. *Ieptha* Qq. *Iephta* F_1F_2. *Jephta* F_3F_4, Rowe+.

bridge, in the Second Part of *Braunii Civitates*, &c., is an account of the University, by Gulielmus Soonus, 1575. In this curious memoir we have the following passage: 'Januarium, Februarium, et Martium menses, ut noctis tædix fallant in spectaculis populo exhibendis ponunt tanta elegantia, tanta actionis dignitate, ea vocis et vultus moderatione, ea magnificentia, ut si *Plautus*, aut Terentius, aut *Seneca* reviviscerет mirarentur suas ipsi fabulas, majoremque quam cum inspectante popul. Rom. agerentur, voluptatem credo caperent. [See III, ii, 93.]

382. **writ . . . liberty**] CAPELL (i, 133): This means, pieces written in rule, and pieces out of rule. MALONE: 'Writ' is used for *writing* by Shakespeare's contemporaries. Thus, in *The Apologie of Pierce Pennilesse*, by Nashe, 1593: 'For the lowsie circumstance of his poverty before his death, and sending that miserable *writte* to his wife,' &c. Again, in Bishop Earle's *Character of a mere dull Physician*, 1638: 'Then follows a *writ* to his drugger in a strange tongue,' &c. CALDECOTT: 'For the observance of the rules of the drama, while they take such liberties as are allowable, they are the only men.' COLLIER: The meaning probably is, that the players were good, whether at written productions or at extemporal plays, where liberty was allowed to the performers to invent the dialogue, in imitation of the Italian *commedie al improviso*. See *Hist. of Engl. Dram. Poetry*, iii, 393. WALKER (*Crit.* iii, 265): Read *wit*. 'Writ' for *composition* is not English. It is as if we should say, *the laws of poem* for *the laws of poetry*, or talk of so and so being contrary to *the genius of ode*, meaning *the genius of lyrical composition*. The passages quoted by the Var. commentators are utterly irrelevant. The same erratum occurs, *Jul. Cæs.* III, ii, 225: 'For I haue neyther *writ* nor words, nor worth.' CLARENDON: Probably the author did not intend that we should find a distinct meaning in Polonius's words. CORSON: The Qq and Ff connect in construction, 'for the law of writ and the liberty,' with Seneca and Plautus, and not with 'these are the only men,' which evidently refers to the actors he's talking about. 'Liberty' should be construed with 'law;' the law and the liberty of writ [writing]. And 'law' and 'liberty' seem to refer, respectively, to 'heavy' and 'light.' This respective construction is frequent in Sh. See *Macb.* I, iii, 60, 61; *Ham.* III, i, 151; *Wint. Tale*, III, ii, 160–162; *Ant. & Cleo.* III, ii, 15–18; IV, xv, 25, 26; *Com. of Err.* II, ii, 112–117; *Temp.* I, ii, 335, 336; *Mid. N. D.* III, i, 98–101.

384. **Jephthah**] STEEVENS communicated to Dr PERCY the old song from which Hamlet quotes, and it appeared in the second edition of Percy's *Reliques* in 1757. There are two entries of this ballad on the Registers of the Stationers' Company: in 1567 -68, 'Alexandre lacye' was licensed to print 'a ballet intituled the songe of JEPHAS

Pol. What treasure had he, my lord? 386

Ham. Why,

'One fair daughter, and no more,
The which he loved passing well.'

Pol. [*Aside*] Still on my daughter. 390

Ham. Am I not i' the right, old Jephthah?

Pol. If you call me Jephthah, my lord, I have a daughter that I love passing well.

Ham. Nay, that follows not.

Pol. What follows, then, my lord? 395

Ham. Why,

'As by lot, God wot,'

and then, you know,

386. *What treasure*] Walker, Dyce ii, Huds. *What a treaſure* QqFf et cet.

387–389. *Why...well.'*] Cap. (subs.) Prose, Qq. Two lines, Ff, Rowe+. As a quotation, Pope+.

387. *Why, 'One*] Cap. *Why one* Qq Ff, Rowe, Pope.

390. [Aside] Cap.

392–394. Pol. *If...not.*] Om. Q_4Q_5.

392. *you*] *thou* Jen.

396, 397. *Why...wot,'*] Mal. (subs.) Prose, QqFf, Jen. *by...wot*, as a quotation, Pope+, Cap.

398, 399. *know, 'It*] *know it* Qq.

Dowgther at his death.' [Arber's *Transcript*, i, 355. '*His* death' is a clerical error for 'her death.' Collier, in vol. xiii, p. 169, *Sh. Soc. Publications*, seems to doubt if this be the same ballad as that quoted by Hamlet. ED.] The second entry is 'Jeffa Judge of Israel,' p. 93, vol. iii, Dec. 14, 1624. HALLIWELL gives a facsimile of '*A proper new ballad, intituled, Jepha Judge of Jſrael*,' of which the first stanza runs as follows:

'I read that many yeare agoe,
When Jepha Judge of Jsrael,
Had one fair Daughter and no more,
whom he loved so passing well.
And as by lot God wot,
It came to passe most like it was,
Great warrs there thould be,
and who should be the chiefe, but he, but he.'

Copies of this ballad differ slightly from each other, says Halliwell. MALONE refers to Latin tragedies on this subject by Christopherson, 1546, and by Buchanan, 1554, and thinks it had probably been introduced on the English stage. CCLLIER shows from Henslowe's *Diary* (pp. 220, 221, 222, and 223) that, in 1602, Dekker and Chettle were paid for a tragedy they were writing on the story of Jephthah, and that the subject, therefore, was popularly known by means of ballads and the stage.

386. **What treasure**] WALKER (*Crit.* i, 89) cites F_1 as containing another instance, like II, ii, 295, of *a* interpolated: 'What treasure,' surely for grammar's sake.

394. **Nay . . . not**] ZORNLIN (*Sh. Soc. Papers*, vol. iii, p. 157): It follows not that you are like Jephthah, ir loving your daughter,—but in your shameful sacrifice of her.

'It came to pass, as most like it was,'— 399
the first row of the pious chanson will show you more;
for look, where my abridgements come.—

Enter four or five Players.

You are welcome, masters; welcome all. I am glad to see

399. '*It...was*,'] As a quotation, Pope.
400. *pious chanson*] Qq, Jen. Pons Chanfon F_1, Cald. Pans Chanfon F_2F_3 F_4. *Rubrick* Q'76, Rowe+. *Pont-chansons* Han. Cap.
401. *where*] Om. Mal. Steev. Var.
401. *abridgements come*] Ff, Rowe+, Cald. Knt. *abridgement comes* Qq et cet.
Enter...] Enter the Players. Qq. Enter certain players, usher'd. Cap.
402. *You are*] *Y'are* Ff, Rowe+.

399. **It came to pass**] MOBERLY: 'As he had a daughter, of course he got into a scrape,' is the inference suggested.

400. **pious chanson**] POPE explained the reading of F_1 as the name of 'old ballads sung on bridges.' STEEVENS defines 'pious chansons' as ballads containing some scriptural history, sung about the streets, and the 'first row' is the first column of the roughly printed sheet. NARES thinks the reading of the Ff apparently nonsense. Shakespeare intended, perhaps, to mix French and English, but both seem to have been corrupted by the players and printers. SINGER (ed. 1) really decides the question by an appeal to Q_1, where the corresponding phrase is 'the firft verfe of the godly Ballet' [line 1016]. But HUNTER (*New Illust.* ii, 232) opened the question again by advocating the reading of the F_1, on the score of its being the latest intention of the poet, and the proper one. 'In fact, in France, the trivial ballad, such as that referred to, is called in ordinary discourse a *pons chanson*, or a *chanson du Pont Neuf.* "Vaudevilles, ou Chanson du Pont Neuf, les chansons communes qui se chantent parmi le peuple avec une grande facilité, et sans art: *Trivialis cantilena.*"—*Dictionnaire de Trevoux*, s. v. *Chanson.*' In reply to Hunter, KNIGHT [ap. DYCE] pertinently asks: 'A popular ballad is called even in modern dictionaries a *chanson du Pont Neuf*,—but where is the authority for *Pons Chanson*?' [According to LITTRÉ, the secondary meaning of *Pont-Neuf* is: 'Chanson populaire sur un air très-connu, *e. g.* Il sait tous les ponts-neufs qui courent les rues.' (In this sense it is not printed with capital letters.) But nowhere does he give such a phrase as *pons chansons* nor *chanson*, used absolutely when meaning the specific *chansons du pont-neuf.* ED.]

401. **my**] HUNTER (*New Illust.* ii, 233): 'My' does not necessarily refer back to the speaker, but may be used ethically. CORSON: It is so used in the Ff reading; in that of the Qq it is used objectively.

401. **abridgements**] JOHNSON: He calls the players afterwards [line 507] the brief chronicles of the time; but I think he now means: those who will shorten my talk. STEEVENS (Note on *Mid. N. D.* V, i, 39): By abridgement Sh. may mean a dramatic performance, which crowds the events of years into a few hours. DYCE (*Gloss.*): In this place it is applied to the players, as being, I presume, the persons who represent an *abridgement.* CLARENDON: Hamlet uses the word in a double sense. The players by entering abridge his talk.

ye well. Welcome, good friends.—O, my old friend!
Thy face is valanced since I saw thee last; comest thou to
beard me in Denmark?—What, my young lady and mis- 405
tress! By 'r lady, your ladyship is nearer to heaven than
when I saw you last, by the altitude of a chopine. Pray

403. *ye*] Dyce ii. Huds. *you* Han. *thee* QqFf et cet.

my] Om. Qq, Pope+, Cap. Jen. Steev. Var. Coll. Sing. El. White, Ktly.

404. *Thy*] Ff, Rowe+, Knt, Dyce, Sta. Huds. Glo. Cla. Mob. *Why, thy* Qq et cet.

valanced] *valanct* Q_2Q_3. *valanc'd* Q_4Q_5. *valiant* Ff, Rowe, Cald. Knt, Sta.

406. *By'r Lady*] *Byrlady* F_1. *Berlady* $F_2F_3F_4$, Rowe, Pope, Han. *by lady* $Q_2Q_3Q_4$. *my Ladie* Q_5. *b'erlady* Theob. Warb. Johns.

ladyship] *Lordship* F_3F_4, Rowe

to heaven] *heaven* Ff, Rowe+, Knt, Dyce i.

407. *chopine*] *Choppine* Ff. *chioppine* Pope+. *chapin* Jen.

404. **valanced**] MALONE: That is, fringed with a beard. The valance is the fringes or drapery hanging round the tester of a bed. CALDECOTT: That is, is become manly and fierce, as in *As You Like It*, II, vii, 150, 'bearded like the pard.' STAUNTON: Compare the advice of Iago to Roderigo;—'Follow thou the wars; defeat thy favour with an usurped beard,' *i. e.* assume a martial aspect; and also the context in Hamlet's speech, 'comest thou to *beard* me in Denmark?' where the point is lost without the fierceness implied by 'valiant.' CLARENDON: 'Valiant' is probably a mere misprint. WEDGWOOD: Supposed to be from the stuff having been made at Valencia or Valence.

406. **By'r**] Pronounced *beer* (WALKER, *Vers.* p. 191).

406. **ladyship**] CLARENDON: In Shakespeare's time, and till after the restoration of Charles II, female parts were played by boys. (Compare *Two Gent.* IV, iv, 165.) Probably the first woman who ever appeared on the English stage played Desdemona, on Saturday, 6 December, 1660. [Who that actress was has not been ascertained; a Mrs Hughs acted this part, in this company, in 1663, and to her may belong the honour; although the received tradition is that it is due to Mrs Saunderson, afterwards Mrs Betterton. The gross absurdity of entrusting to boys, and even to men, the rôles of women is well hit off in the doggerel 'Prologue, to introduce the first woman that came to act on the stage:'

> 'Our women are defective, and so sized
> You'd think they were some of the guard disguised:
> For, to speak truth, men act, that are between
> Forty and fifty, wenches of fifteen;
> With bone so large, and nerve so incompliant,
> When you call Desdemona, enter Giant.'

The apology was once made to Charles II for unpunctuality in beginning a play, that 'the queen was not shaved.' See Var. of 1821, vol. iii, p. 129. ED.]

407. **chopine**] THELWALL (Grey's *Notes*, &c., ii, 291) thinks this is the Scotch word for a quart measure. Vide JAMIESON, s. v. *Chapin*. REED: Tom Coryat, in his *Crudities*, 1611, p. 262, calls them *chapineys*, and gives the following account of them: 'There is one thing used of the Venetian women, and some others dwelling in the cities and townes subject to the signiory of Venice, that is not to be observed (I thinke) amongst any other women in Christendome: which is common

God, your voice, like a piece of uncurrent gold, be not 408
cracked within the ring.—Masters, you are all welcome.

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in Venice, that no woman whatsoever goeth without it, either in her house or abroad, *a thing made of wood and covered with leather of sundry colors, some with white, some redde, some yellow. It is called* a chapiney, *which they wear under their shoes.* Many of them are curiously painted; some also of them I have seen fairely gilt: so uncomely a thing (in my opinion) that it is pitty this foolish custom is not cleane banished and exterminated out of the citie. *There are many of these chapineys of a great height, even half a yard high,* which maketh many of their women that are very short, seeme much taller than the tallest women we have in England. Also I have heard it observed among them, that by how much the nobler a woman is, by so much the higher are her *chapineys.* All their gentlewomen and most of their wives and widowes that are of any wealth, are assisted and supported eyther by men or women, when they walke abroad, to the end they may not fall. They are borne up most commonly by the left arme, otherwise they might quickly take a fall.' MALONE: Minsheu defines 'Chapin de muger, *a womans shooes, such as they use in Spaine, mules, or high corke shooes.*' There is no synonymous word in the Italian. BOSWELL said that *cioppino* is in Veneroni's Dictionary, but DYCE (*Gloss.*) says that none of the Italian Dictionaries in his possession contain the word. [It is not in Baretti. SINGER says that it is recorded under the title of *soccolo,* which, however, means simply a sandal, or patten.] DOUCE: In Raymond's *Voyage through Italy,* 1648, we find: 'This place [Venice] is much frequented by the walking may poles, I meane the women. They weare their coats halfe too long for their bodies, being mounted on their *chippeens,* (which are as high as a man's leg), they walke between two handmaids, majestickly deliberating of every step they take. This fashion was invented and appropriated to the noble Venitian wives, to bee constant to distinguish them from the courtesans, who goe covered in a vaile of white taffety.' The choppine, or some kind of high shoe, was occasionally used in England. Bulwer, in his *Artificial Changeling* [1653], complains of this fashion as a monstrous affectation, and says that his countrywomen therein imitated the Venetian and Persian ladies. In Sandys's travels, 1615, there is a figure of a Turkish lady with chopines; it is not improbable that the Venetians borrowed them from the Greek Islands. SINGER: Perhaps Hamlet may have some allusion to the *boy* having grown so as to fill the place of a tragedy heroine, and so assumed the *cothurnus;* which Puttenham described as 'high corked shoes, or pantofles, which now they call in Spaine and Italy *Shoppini.*' [Singer misunderstood the passage in Puttenham (see Arber's Rep. p. 49), which is as follows: 'the actors [of the parts of great Princes] ware vpon their legges buskins of leather called *Cothurni,* and other solemne habits, and for a speciall preheminence did walke vpon those high corked shoes or pantofles, which,' &c. At a Jewish wedding in Jerusalem at which I was present, in 1856, the young bride, aged twelve, wore chopines at least ten inches high. ED.]

409. **ring**] JOHNSON: Cracked too much for use. DOUCE: There was a ring on the coin, within which the sovereign's head was placed; if the crack extended from the edge beyond this ring, the coin was rendered unfit for currency. [To the same effect, also, GIFFORD, note on Jonson's *The Magnetic Lady, Works,* vol. vi, p. 76.] Such pieces were hoarded by the usurers of the time and lent out as lawful money. Thus, Roger Fenton, in his *Treatise of Usury,* 1611, p. 23: A poore man desireth a

We'll e'en to 't like French falconers, fly at any thing we 410
see; we'll have a speech straight; come, give us a taste of
your quality; come, a passionate speech.

First Play. What speech, my good lord?

Ham. I heard thee speak me a speech once, but it was
never acted; or, if it was, not above once; for the play, I re- 415
member, pleased not the million; 'twas caviare to the general;

410. *e'en to't*] Rowe. *ento't* Qq. *e'ne to't* Ff.

French] *friendly* Qq, Pope, Theob. Warb. Johns. Jen.

falconers] *Fanckners* Q_2Q_3. *Faukners* Q_4Q_5. *Faulconers* Ff, Rowe+.

413, 446, &c. First Play.] 1 Play. Ff. Player. Qq.

413. *good*] Om. Ff, Rowe, Steev. Bos. Cald. Knt, Sing. Dyce, Sta. White, Glo. Ktly, Mob.

416. *caviare*] Johns. *cauiary* Qq, Jen. El. Cauiarie F_1. Cautary $F_2F_3F_4$. *a caviary* Q'76. *Caviar* Rowe+. *caviarie* Cald. Knt i.

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goldsmith to lend him such a summe, but he is not able to pay him interest. If such as I can spare (saith the goldsmith) will pleasure you, you shall have it for three or foure moneths. Now, hee hath a number of light, clipt, *crackt* peeces (for such he useth to take in change with consideration for their defects:) this summe of money is repaid by the poore man at the time appointed in good and lawfull money. This is usurie.' And again, 'It is a common custome of his [the usurer's] to buy up *crackt angels* at nine shillings the piece. Now sir, if a gentleman (on good assurance) request him of mony, Good sir, (saith hee, with a counterfait sigh) I would be glad to please your worship, but my *good* mony is abroad, and that I have, I dare not put in your hands. The gentleman thinking this conscience, where it is subtilty, and being beside that in some necessity, ventures on the *crackt angels*, some of which cannot flie, for soldering, and paies double interest to the miser under the cloake of honesty.'—Lodge's *Wit's Miserie*, 1596. CALDECOTT: Another sense is also meant: a voice broken in consequence of licentious indulgence.

410. **French**] CAPELL (i, 133): The French are remarkably irregular in all feats of sporting even at this day. STEEVENS: Tollet mentions that Sir Thomas Browne (*Miscellany Tracts*, p. 116) says that 'the *French* seem to have been the first and noblest falconers in the western part of Europe,' and afterwards (p. 118), adds CLARENDON, he (Sir Thomas Browne) mentions a falcon of Henry of Navarre, 'which Scaliger saith, he saw strike down a buzzard, two wild geese, divers kites, a crane and a swan.' 'The phrase here, "fly at any thing we see," may not, therefore, have been intended to express contempt.'

414. **me**] An ethical dative, like 'inquire me first what Danskers,' &c., II, i, 6; also compare *Rom. & Jul.* III, i, 6: 'he claps me his sword.' SCHMIDT (*Lex.* s. v. 'I') says of this dative, that although superfluous as to the general sense, it imparts a lively color to the expression. MÄTZNER (ii, 211), with keener analysis, defines it as a personal pronoun of the first or second person, used, in familiar or jocose style, to denote the subjective interest which the speaker or the person addressed feels in some allusion to a circumstance which objectively is regarded as accomplished independently of that interest. See also V, i, 157.

416. **caviare**] REED: Giles Fletcher, in his *Russe Commonwealth*, 1591, says, in

but it was,—as I received it, and others, whose judgements 417
in such matters cried in the top of mine,—an excellent play,
well digested in the scenes, set down with as much modesty
as cunning. I remember, one said there were no sallets in 420

417. *received*] *conceived* Coll. (MS). *judgements*] *judgement* Ff, Rowe +, Cald. Sta.
420. *were no sallets*] *was no Sallets* Ff, Rowe, White. *was no salts* Pope i. *was no salt* Pope ii +, Jen. El. Coll. ii (MS). *were no salts* Cap.

Russia they have 'divers kinds of fish: the Bellouga and Bellougina, ... the Ositrina and Sturgeon. ... Of the roes of these four kinds they make very great store of Icary or Caviary.' RITSON (*Remarks*, &c., p. 199): Hamlet means that the play, like the pickled sturgeon, was a delicacy for which the multitude has no relish. DOUCE (*Illust.* &c., ii, 236): This word has been frequently mispronounced *caveer* on the stage; but the following line from Sir J. Harrington's 33d Epigram, book iii, leaves no uncertainty in the matter: 'And cāvēārĕ, but it little boots....' Caviar was formerly a considerable article of commerce between England and Russia. NARES: In Shakespeare's time it was a new and fashionable delicacy, not obtained nor relished by the vulgar, and therefore used by him to signify anything above their comprehension.

416. **the general**] MALONE: Lord Clarendon (Book v, p. 530) uses this word to signify 'the people' in the same manner it is used here. CALDECOTT: In *Galateo of Manners*, p. 29, 1576, we have *the moste* used in the same sense.

418. **cried in the top**] WARBURTON: That is, whose judgement I had the highest opinion of. JOHNSON: I think it means only, that *were higher than mine*. HEATH: Whose judgement, in such matters, was in much higher vogue than mine. STEEVENS: Perhaps it means only: whose judgement was more clamorously delivered than mine. We still say of a bawling actor, that he speaks *on the top of his voice*. HENLEY: To *over-top* is a hunting term applied to a dog when he gives more tongue than the rest of the cry. To this, I believe, Hamlet refers, and he afterwards mentions a CRY *of players*. CALDECOTT: Proclaimed not merely in addition to my voice and censure, but with a tone of authority that mine could not sound. CLARENDON: Henley's explanation of the metaphor is probably right. But it is the superior authority or value of the judgements, not the greater loudness with which they were delivered, that is indicated here.

419 **modesty**] WARBURTON: Simplicity. DYCE (*Gloss.*): Moderation. TSCHISCHWITZ: In rhetorical phraseology, 'modesty' is εὐταξία. Cic. *De Off.* lib. I, xl, 142, ed. Orelli: 'Sed illa est εὐταξία, in qua intelligitur ordinis conservatio. Itaque, eandem nos *modestiam* apellemus, sed definitur a Stoicis, ut *modestia* sit *scientia rerum earum quæ agerentur aut dicentur, loco suo collocandarum*.' Thus, also, 'modesty of nature' [III, ii, 18] means that symmetrical harmony by which the acts of everyday life are made to fit the situation, that 'temperance and smoothness in the very torrent, tempest, and the whirlwind of passion' to which 'modesty' can be applied, as in Pliny, vi, 20, 71: modestia quædam aquarum. *Did Sh. really not understand Latin?*

420. **sallets**] HEATH: This is spoken in approbation, not in disparagement, of the play. The sense is: it wanted the high seasoning of loose ribaldry and luscious

the lines to make the matter savoury, nor no matter in the 421
phrase that might indict the author of affection; but called
it an honest method, as wholesome as sweet, and by very
much more handsome than fine. One speech in it I chiefly
loved; 'twas Æneas's tale to Dido; and thereabout of it es- 425

422. *indict*] Coll. Dyce, Sta. White, Glo. +, Huds. Mob. *indite* QqFf et cet.

affection] *affectation* Ff, Rowe, Han. Cald. Knt, Coll. Sing. Dyce i, Sta. White, Ktly, Glo. Del. Huds.

but] *but I* Johns. conj.

423, 424. *as wholesome...fine*] Om. Ff, Rowe, Pope, Theob. Han. Warb.

424. *speech*] *cheefe Speech* F_1. *chiefe speech* F_2. *chief speech* F_3F_4, Rowe, Cald. Knt.

in it] *in't* Qq.

425. *Æneas's*] Theob. Warb. Johns. Aeneas Q_2Q_3. Æneas Q_4Q_5Ff. *Æneas'* Pope et cet.

tale] *talke* Qq, Cap.

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double meanings. GIFFORD defends Pope's reading, on the strength of a line in one of Jonson's Epigrams (*Works*, vol. viii, p. 177): 'I have no salt, no bawdry he doth mean;' and pronounces 'sallets' as akin to nonsense. SINGER: 'Salt' was probably intended. '*Salt*, a pleasaunt and merrie word, that maketh folks to laugh, and sometimes pricketh.'—Baret. DYCE: In spite of Gifford's note, I think the alteration to *salt* a hasty one—'sallets,' *i. e. salt* (ribald) words and allusions (see Richardson's *Dictionary* for the etymology of *salad* or *sallet*). COLLIER (ed. 2): The (MS) has 'salt,' perhaps wrongly, though *sallets* or salads seems not easily understood. The allusion may have been particular and temporary. CLARENDON: Pope was probably not aware that fragrant and piquant herbs were mixed with the salad.

422. **indict . . . affection**] STEEVENS: That is, *convict* the author of being a fantastical, *affected* writer. In *Love's Lab.* V, i, 4, 'witty without *affection*,' *i. e.* affectation. Malvolio is called 'an affectioned ass' in *Twelfth Night*, II, iii, 160. CALDECOTT: From the use of the Latin, it seems that the English word was first introduced. 'Thy maner of wrytynge is dark with *over moche curyosyte*. Stylus tuus *affectione* obscuratur nimia.'—Horman's *Vulgaria*, 1530.

424. **handsome than fine**] DELIUS: 'Handsome' denotes genuine, natural beauty—'fine,' artistic, labored beauty. CLARKE: In this passage [from line 420] Sh. is, in his own subtle vein of quiet humour, satirising the foppery of give-and-take criticism.

425. **thereabout**] CLARENDON: A substantive, like 'whereabout,' in *Macb.* II, i, 58.

425. THEOBALD (*Sh. Rest.* p. 72): I should suspect this play referred to by Hamlet to be Shakespeare's from one reason only; and that is, from its subject. There is scarce a play throughout all his works, in which it was possible to introduce the mention of them, where he has not by simile, allusion, or otherwise, hinted at the Trojan affairs; so fond was he of that story. POPE (ed. 2): This whole speech of Hamlet is purely ironical; he seems to commend this play to expose the bombast of it. Who was its author is not come to my knowledge. WARBURTON: I think that Hamlet spoke with commendation to upbraid the false taste of the audience of that time, which would not suffer them to do justice to the simplicity and the sublime of this production. And I reason, first, from the character Hamlet gives of the

[425. Æneas's tale to Dido.]

play from whence the passage is taken. Secondly, from the passage itself. And, thirdly, from the effect it had on the audience. *First*, they who suppose the passage was given in order to be ridiculed must needs suppose that what Hamlet says in lines 418–426 was purely ironical, and the strangest irony ever was written. 'It pleased not the multitude.' This we must conclude to be true, however ironical the rest be. Now the reason given of the designed ridicule is the supposed bombast. Whereas bombast, we know, at that time took with the multitude. But Hamlet tells why it displeased them: that there was no salt in the lines, nor affected style. Now it could not be, if this play displeased on account of the bombast, that they whom it displeased should give this reason for their dislike. All these inconsistencies disappear if we take Hamlet as speaking his genuine sentiments, as thus: The play, I remember, pleased not the multitude, and the reason was its being written on the rules of the ancient drama; to which they were entire strangers. But in my opinion and in that of others of better judgement than mine, it was an excellent play, *well digested in the scenes*, i. e. where the three unities were well preserved. *Set down with as much modesty as cunning*, i. e. where not only the art of composition, but the simplicity of nature, was carefully attended to. But these qualities, which gained my esteem, lost the public's. For *I remember, one said, There was no salt in the lines to make the matter savory*, i. e. there was not, according to the mode of that time, a fool or clown, to joke, quibble, and talk freely. *Nor no matter in the phrase that might indite the author of affection*, i. e. nor none of those passionate, pathetic love-scenes, so essential to modern tragedy. *But he called it an honest method*, i. e. he owned, however *tasteless* this method of writing, on the ancient plan, was to our times, yet it was chaste and pure; the distinguishing character of the Greek drama. I need only make one observation on all this; that, thus interpreted, it is the justest picture of a good tragedy, wrote on the ancient rules. 2. A second proof that this speech was given to be admired is from the intrinsic merit of the speech itself, which contains the description of a circumstance very happily imagined, namely: Ilium and Priam's falling together, with the effect it had on the destroyer. Now this circumstance, illustrated with the fine similitude of the storm, is so highly worked up as to have well deserved a place in Virgil's second book of the *Æneid*, even though the work had been carried on to that perfection which the Roman poet had conceived. 3. The third proof is, from the effects which followed on the recital. Hamlet, his best character, approves it; the player is deeply affected in repeating it; and only the foolish Polonius tired with it. The player changes color, and the tears start from his eyes. But our author was too good a judge of nature to make bombast and unnatural sentiment produce such an effect. But if any one will still say that Sh. intended to represent a player unnaturally and fantastically affected, we must appeal to Hamlet, that is, to Sh. himself in this matter; who, on the reflection he makes upon the player's emotion, in order to excite his own revenge, gives not the least hint that the player was unnaturally or injudiciously moved. On the contrary, his fine description of the actor's emotion shows he thought just otherwise. And indeed had Hamlet esteemed this emotion anything unnatural, it had been a very improper circumstance to spur him to his purpose. That which supports the common opinion concerning this passage is the turgid expression in some parts of it, which, they think, could never be given by the poet to be commended. We shall, therefore, in the next place examine the lines most obnoxious to censure, and see how much,

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allowing the charge, this will make for the induction of their conclusion. [See lines 451 and 473.] Now whether these be bombast or not is not the question; but whether Sh. esteemed them so. That he did not so esteem them appears from his having used the very same thoughts in the same expressions in his best plays, and given them to his principal characters, where he aims at the sublime; as in the following passages: Troilus (*Tro. & Cres.* V, iii, 40–42) far outstrains the execution of Pyrrhus's sword in the character he gives of Hector's. Cleopatra (*Ant. & Cleo.* IV, xv, 44) rails at fortune in the same manner. But another use may be made of these quotations; a discovery of this recited play, which, letting us into a circumstance of our author's life (as a writer) hitherto unknown, was the reason I have been so large upon this question. I think, then, it appears from what has been said that the play in dispute was Shakespeare's own, and that this was the occasion of writing it. He was desirous, as soon as he had found his strength, of restoring the chasteness and regularity of the ancient stage, and therefore composed this tragedy on the model of the Greek drama, as may be seen by throwing so much *action* into *relation*. But his attempt proved fruitless, and the raw, unnatural taste, then prevalent, forced him back again into his old Gothic manner. For which he took this revenge upon his audience. CAPELL: Among the very few plays of that time that have not been seen by the editor is one that bears the title, '*Dido, queen of Carthage*,' in which one might be apt to expect the speech in question; the cast of Thomas Nash's production is widely different. MALONE: I formerly thought that these lines were extracted from some old play, of which it appeared to me probable that Marlowe was the author; but whatever Shakespeare's view in producing them may have been, I am now decidedly of opinion they were written by himself, not in any former unsuccessful piece, but expressly for the play of *Hamlet*. It is observable that what Warburton calls 'the fine similitude of the storm,' is likewise found in our poet's *Venus & Adonis*. STEEVENS: The praise which Hamlet bestows on this piece is certainly dissembled, and agrees very well with the character of madness, which, before witnesses, he thought it necessary to support. The speeches before us have so little merit that nothing but an affectation of singularity could have influenced Warburton to undertake their defence. The poet, perhaps, meant to exhibit a just resemblance of some of the plays of his own age, in which the faults were too general and too glaring to permit a few splendid passages to atone for them. The player knew his trade, and spoke the lines in an affecting manner, because Hamlet had declared them to be pathetic, or might be in reality a little moved by them. The mind of the prince, it must be confessed, was fitted for the reception of gloomy ideas, and his tears were ready at a slight solicitation. It is by no means proved that Sh. has *employed the same thoughts clothed in the same expressions in his best plays*. If he bids *the false huswife Fortune break her wheel*, he does not desire her to *break all its spokes; nay, even its periphery, and make use of the nave afterwards for such an immeasurable cast*. Though if what Warburton has said should be found in any instance to be exactly true, what can we infer from thence but that Sh. was sometimes wrong in spite of conviction, and in the hurry of writing committed those very faults which his judgement could detect in others? Warburton is inconsistent in his assertions concerning the literature of Sh. In a note on *Tro. & Cres.* he affirms that Shakespeare's want of learning kept him from being acquainted with Homer; and yet in this instance would suppose him capable of producing a

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complete tragedy *written on the ancient rules*; and that the speech before us had sufficient merit to entitle it to a place *in the second book of Virgil's Æneid.* STEEVENS afterwards discovered a copy of this play of *Dido, queen of Carthage*, referred to by Capell, and asserted that it did not furnish Sh. with more than a general hint for his description of the death of Priam, &c., unless a correspondence be perceived to Shakespeare's line 451 in 'And with the wind thereof the king fell down,' and to line 458 in 'So leaning on his sword he stood stone still.' The extracts which Steevens gives will be found in FLEAY'S note, further on; of them Steevens says that surely the greater part is more ridiculous than even Shakespeare's happiest vein of burlesque and parody could have made it. RITSON believes that the admiration of the play expressed by Hamlet was genuine, and that this is probably an extract from one of Shakespeare's early productions. He then adds: The verses recited are far superior to those of any coeval writer; the parallel passage in Marlowe and Nash's *Dido* will not bear the comparison. Possibly, indeed, it might have been his first attempt, before *the divinity that lodg'd within him* had instructed him to despise the tumid and unnatural style so much and so unjustly admired in his predecessors or contemporaries, and which he afterwards so happily ridiculed in 'the swaggering vaine of Ancient Pistol.' SEYMOUR (ii, 172) agrees with Ritson, and PYE (p. 314) agrees with Seymour. COLERIDGE: This admirable substitution of the epic for the dramatic diction of Shakespeare's own dialogue, and authorized too, by the actual style of the tragedies before his time (*Porrex & Ferrex, Tit. And.*, &c.), is well worthy of notice. The fancy that a burlesque was intended sinks below criticism; the lines, as epic narrative, are superb. In the thoughts, and even in the separate parts of the diction, this description is highly poetical; in truth, taken by itself, that is its fault that it is too poetical!—the language of lyric vehemence and epic pomp, and not of the drama. But if Sh. had made the diction truly dramatic, where would have been the contrast between *Hamlet* and the play in *Hamlet?* SCHLEGEL (*Lect. on Dram. Lit.* ii, 197): This extract must not be judged of by itself, but in connection with the place where it is introduced. To distinguish it as dramatic poetry in the play itself, it was necessary that it should rise above its dignified poetry in the same proportion that the theatrical elevation does above simple nature. Hence Sh. has composed the play in *Hamlet* altogether in sententious rhymes full of antitheses. But this solemn and measured tone did not suit a speech in which violent emotion ought to prevail, and the poet had no other expedient than the one of which he made choice: overcharging the pathos. The language of the speech in question is falsely emphatical; but yet this fault is so mixed up with true grandeur that a player, practised in calling forth in himself artificially the imitated emotions, may certainly be carried away with it. Besides, it will hardly be believed that Sh. knew so little of his art as not to be aware that a tragedy in which Æneas had to make a lengthened epic relation of a transaction that happened so long before as the destruction of Troy could neither be dramatical nor theatrical. CALDECOTT: These warm commendations of Hamlet cannot be other than the real sentiment of Sh. From whatever quarter the fragment came, it affords a decisive proof of Shakespeare's taste in this department of the drama. He may here have chosen to give his conception of the true and just swell of tragedy. HUNTER (ii, 234): Is it possible that Sh., who knew so well what belongs to poetry and the dramatic art, can have approved of a wearisome speech like this, its bombast phrases,

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its empty declamation, and with at least two anti-climaxes as palpable as can anywhere be found? There is but one redeeming clause [lines 461–465]. But even this, as the reader cannot but perceive, sinks as it proceeds, and becomes commonplace and inharmonious. His objection to the phrase, 'mobled queen,' might of itself prove that the poet, if he seemed in anything which he said to commend, spoke ironically, for a more unhappy expression could scarcely have occurred. Probably it was the play of *Dido* that he meant to ridicule. STRACHEY (p. 55), speaking of the extracts from *Dido, Queen of Carthage*, given by Steevens, says: 'Though there is not a line, hardly a thought of them, the same as the passage which the player recites, and which is of course Shakespeare's own, still the style is so like, that the audience would probably have been reminded of Marlowe's play, and so have experienced the sensation of hearing real men quoting a real play; nay, if they retained only a general recollection of the original, might have supposed that the quotation was actually from Marlowe's tragedy.' ELZE: From all that we know of Shakespeare's treatment of his own works, it seems in the highest degree improbable, not only that he should have introduced here his own composition, but that he should have praised it also. Rightly to understand this passage, it is essential that we should lose sight of the person of the poet, and separate his opinion from the praise of Hamlet. It is clear that in this speech the keynote of that school of learned poets is struck that was hostile to Shakespeare's naturalistic style. . . . By making Hamlet so enthusiastic in his admiration of a drama that was moulded on the learned, pathetic, and classic model, Sh. evidently wished to give us an insight into his hero's studious and pre-eminently ideal character. A side-thrust is at the same time unmistakably given to Shakespeare's opponents; in effect he thus appeals to them: 'Behold, it is such folk as my Hamlet that admire you; such folk is it that you educate with your poetry.' DELIUS: This drama, if there really were such a one, and if it had not been composed for the nonce to suit Hamlet's purpose, could have been written by no one but Sh. himself, and the praise of 'modesty' and 'cunning' must have been meant in seriousness. FLEAY (*On the Extract from an Old Play in Hamlet*. Macmillan's Maga. Dec. 1874, p. 135): Marlowe's play was finished by Nash, after Marlowe's death in 1593, and published in 1594. It is for the most part written in Marlowe's style, with some minor interpolations by Nash. In Act II, sc. i, which is far the weakest in the play, and does least to advance the plot, there are several peculiarities. 1. Priamus is used for the name of the king of Troy eight times, Priam three times only. Elsewhere in the play the form of Priam is used exclusively. 2. The name Alexander is given to Helen's lover; in other parts of this play, and in Marlowe's other works, he is called Paris. 3. At the end of Æneas's tale there is a stage-direction [*Exeunt omnes*], although Ascanius remains on the stage and talks to Venus and Cupid, who then come in. This double ending to a scene implies double authorship, or one author working at two distinct times. It is a common phenomenon; in Sh., for instance, we find it in *Tro. & Cres.* and in *Macb.* 4. The whole of the scene is inferior in workmanship, in characterization, in theatrical requirements, in poetical power. All the 'Æneas's tale' part could be cut out and not missed. This scene, then, for the above reasons, is unlike Marlowe's work in the rest of the play; it is equally unlike the other plays of his writing. We may confidently assign the greater part of it to Nash, if not the whole. But it was in 1594 that Sh. revised the *Hen. VI*, in which Marlowe had written a great part,

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and he might naturally expect to have the revision of this play also committed to him. He was on indifferent terms with Nash at this time. What could be more likely than that he should write a scene, or a portion of one, to show how much better he would have done the editing of the play? He chooses, naturally enough, that scene in which Nash has shown the greatest weakness, and writes as nearly in the Marlowe rhythm as he can. . . . . [Page 136.] I hold, then, that the object which Sh. had in view in introducing this speech into *Hamlet* was to expose the weakness of his opponent Nash as a playwright, and to utilize a piece of work which he had lying idle by him. When he wrote *Hamlet* he seems to have been just entering that cynical state which has been noted by Hallam as a characteristic of his third period. . . . In considering this point it must not be forgotten that this speech is contained in the earliest form of the published *Hamlet*, so that it was an integral part of the play in its first state. This is important so far that when the revised *Hamlet* was produced, Nash was certainly no longer alive, and Sh. was not the man to exult over a dead enemy. . . . . [Page 137.] We will now compare some parts of the tale of Æneas as told by Sh. and by Nash, with a view to show that they are rival productions. Nash describes Pyrrhus thus:

'At last came Pyrrhus, fell, and full of ire,
His harness dropping blood, and on his spear
The mangled head of Priam's youngest son.
And after him his band of myrmidons
With balls of wildfire in their murderous paws,
Which made the funeral flame which burnt fair Troy.'

Shakespeare's is more expanded. Compare lines 430–442. Nash gives this narrative of Priam's death:

'And at Jove's altar finding Priamus,
About whose withered neck hung Hecuba
Folding his hand in hers, and jointly both
Beating their breasts and falling on the ground;
He with his falchion's point raised up at once,
And with Megæra's eyes stared in their face,
Threatening a thousand deaths at every glance.
* * * * * *
Not moved at all, but smiling at his tears,
The butcher while his hands were yet held up
Treading upon his breast, struck off his hands.
At which the frantic queen leapt on his face,
And in his eyelids hanging by the nails
A little while prolonged her husband's life.
At last the soldiers pulled her by the heels,
And swung her howling in the empty air,
Which sent an echo to the wounded king,
Whereat he lifted up his bed-rid limbs
And would have grappled with Achilles' son,
Forgetting both his strength and want of hands:
Which he disdaining whiskt his sword about,
And with the wind thereof the king fell down;
Then from the navel to the throat at once
He ripped old Priam.'

Compare Sh., lines 446–452. That these passages were written in direct rivalry is manifest; the superior power and excellence of the Sh. portions is equally manifest; and when we remember that the splendid simile of the storm and the description of

pecially, where he speaks of Priam's slaughter. If it live in 426
your memory, begin at this line; let me see, let me see;

'The rugged Pyrrhus, like th' Hyrcanian beast,'—

'tis not so; it begins with 'Pyrrhus.'

'The rugged Pyrrhus,—he whose sable arms, 430
'Black as his purpose, did the night resemble
'When he lay couched in the ominous horse,—
'Hath now this dread and black complexion smear'd
'With heraldry more dismal; head to foot
'Now is he total gules; horridly trick'd 435
'With blood of fathers, mothers, daughters, sons,
'Baked and impasted with the parching streets,

426. *where*] *when* Qq.

427–429. *see;...Pyrrhus*] Cap. Prose, QqFf, Rowe+, Jen.

428. *th' Hyrcanian*] *Th' ircanian* Qq. *the* Hyrcanian F_4, Rowe, Cap. Steev. Var. Cald. Knt, Coll. Sing. El. Dyce i, Sta. Ktly, Glo. Del. Cla.

429. *'tis not so*] Cap. *tis not ſo* Q_2Q_3. *tis not* Q_4Q_5. *It is not so* Ff, Rowe+, Jen. Dyce i, Sta. Glo.+.

431. *his*] *he* F_2F_3.

432. *he*] *his* F_3F_4.

the ominous] *th' omynous* Q_2Q_3. *th' ominous* Q_4Q_5.

433. *this*] *his* Q'76, Rowe+, Jen. Sing. El. Ktly.

434. *heraldry*] *heraldy* Qq.

dismal; head to foot] *diſmall head to foote*, Qq. *diſmall head to foot* Q'76.

435. *total gules*] *totall Gules* Qq. *to take Geulles* F_1F_2. *to take Geules* F_3F_4. *total geules* Rowe, Pope, Theob.

trick'd] *trickt* QqF_4, Rowe+.

437. *Baked*] *Ba'k* F_4.

impasted] *empaſted* Q_2Q_3, Jen. *embaſted* Q_4Q_5.

streets] *ſires* Pope+.

Hecuba are also in the Sh. speech, it is impossible to imagine that he meant these lines for mere bombast. I do not quote the Hecuba part, as there is nothing corresponding to it in Nash, and it is in every one's hands. The finest bit in Nash is the picture of Pyrrhus:

'So leaning on his sword he stood stone still,
Viewing the fire wherewith rich Ilion burnt;'

and this Sh. has capped with lines 458–466. There is a moral certainty that these passages are competitors for popular favor. . . . . On all grounds alike, then, I hold that this scene was written by Sh. in 1594, as a supplement to Marlowe's unfinished play, in competition with Nash, and that it was introduced by him into the first draught of *Hamlet* in 1601 or thereabouts.

435. **gules**] STEEVENS: This signifies *red* in the barbarous jargon of heraldry. Also in *Timon*, IV, iii, 59. WEDGWOOD: From the red color of the mouth. *Gueule*, the mouth, throat, gullet. GLOSSARY *of Terms Used in British Heraldry:* Perhaps from the Persian *ghul*, a rose; if so, it was probably introduced by the Crusaders.

435. **trick'd**] MALONE: That is, 'painted, smeared.' CLARENDON: In heraldry a 'trick' is a description in drawing, opposed to 'blazon,' a description in words. DELIUS: 'Trick'd,' like the following participles, 'bak'd' and 'impasted,' belongs to 'gules,' not to 'he.'

437. **impasted**] CALDECOTT: See *Rich. II:* III, ii, 154. All terms and phrases

'That lend a tyrannous and damned light
'To their lords' murder; roasted in wrath and fire,
'And thus o'er-sized with coagulate gore, 440
'With eyes like carbuncles, the hellish Pyrrhus
'Old grandsire Priam seeks.'
So, proceed you.

Pol. 'Fore God, my lord, well spoken, with good accent and good discretion. 445

First Play. 'Anon he finds him
'Striking too short at Greeks; his antique sword,
'Rebellious to his arm, lies where it falls,
'Repugnant to command; unequal match'd,
'Pyrrhus at Priam drives; in rage strikes wide; 450
'But with the whiff and wind of his fell sword
'The unnerved father falls. Then senseless Ilium,
'Seeming to feel this blow, with flaming top
'Stoops to his base, and with a hideous crash
'Takes prisoner Pyrrhus' ear; for, lo! his sword, 455

438. *That*] *Than* Q_4Q_5.
and] *and a* Qq, Cap. Jen. Steev. Var. Coll. Sing. El. Ktly, Del. Cam. Huds.
439. *their lords' murder*] Cap. *their Lords murther* Qq. *their vilde Murthers* $F_1F_2F_3$. *their vile Murthers* F_4, Cald. Knt, Dyce, Sta. Del. Huds. *the vile Murthers* Rowe. *murthers vile* Pope+. *their lord's murder* Jen. et cet.
in] *in a* Rowe i.
440. *o'er-sized*] *ore-cised* Qq, Pope.
442, 443. *Old...you*] Coll. One line, Qq, Cap. Jen. Steev. Var. Cald. Sing. Ktly.
442. *grandsire*] *gransire* Pope, Theob.
443. *So, proceed you.*] Om. Ff, Rowe +, Knt.
444. *'Fore God*] *Foregod* Qq.
447. *antique*] Pope. *anticke* QqF_1F_2. *antick* F_3F_4, Rowe.
448. *to his*] *in his* Rowe ii.
449. *match'd*] *matcht* Qq. *match* Ff, Rowe, Cald. *match!* Theob. conj. (withdrawn).
452. *falls...Ilium*] *falls down senseless. Ilium* Theob. conj. (withdrawn).
Then senseless Ilium] Om. Qq.
453. *this*] *his* Ff, Rowe, Cald. Knt.
454. *base*] *Bace* Ff.
hideous] *hiddious* Qq.
455, 465, 469. *Pyrrhus'*] Apostrophe, Pope.

in this fragment parallel with passages in Sh. tend to prove that it was Shakespeare's own composition.

437-439. **streets . . . murder**] ANON (*Misc. Obs.* 1752, p. 21): Rather read, 'the parching fires That lend a *treacherous* and damned light To the *vile murtherer*,' *i. e.* the streets being in flames afford a *treacherous* light. *Treacherous* because they betray their masters to the destroying Pyrrhus.

439. **lords'**] DELIUS: 'Lords'' is better than *lord's*, since Priam's death is not represented till afterwards, and should not be anticipated here.

440. **o'er-sized**] CALDECOTT: Covered as with glutinous matter.

451. **But**] DELIUS: Here equivalent to *merely*.

'Which was declining on the milky head 456
'Of reverend Priam, seem'd i' the air to stick;
'So, as a painted tyrant, Pyrrhus stood,
'And, like a neutral to his will and matter,
'Did nothing. 460
'But as we often see, against some storm,
'A silence in the heavens, the rack stand still,
'The bold winds speechless and the orb below
'As hush as death, anon the dreadful thunder
'Doth rend the region; so after Pyrrhus' pause 465
'Aroused vengeance sets him new a-work;
'And never did the Cyclops' hammers fall
'On Mars his armour, forged for proof eterne,

457. *reverend*] *reuerent* Qq.
458. *painted*] Om. F_3F_4, Rowe.
459. *And, like*] *Like* Qq. *And lik'd* F_2F_3.
neutral] *Newtrall* Qq$F_1F_2F_3$.
459, 460. *And...nothing.*] One line, Ff.
462. *rack*] *racks* Q'76. *wrack* Theob. conj. (withdrawn).
463. *winds*] *wind* Q'76.
465. *region; so*] Theob. ii. *region. So* Ff, Rowe, Pope, Theob. i. *region, so* Qq, Glo. +, Mob.
466. *Aroused*] Coll. *A rowsed* Qq $F_2F_3F_4$. Rowe +. *A ro wsed* F_1. *A roused* Theob. ii, Warb. Johns. Cap. Jen. Steev. Var. Cald. Knt, Sing. El. Ktly, Huds.
466. *a-work*] *a-worke* F_1. *a worke* QqF_2. *a work* F_3F_4. *a' work* Cap
467. *Cyclops'*] Apostrophe, Theob.
468. *Mars his armour*] Q'76, Pope +, Jen. Dyce, Sta. Del. *Mars his Armours* Ff, Rowe. *Marses Armor* Qq, Mal. *Mar's armours* Knt. *Mar's armour* Cap. et cet.

456. **declining**] CALDECOTT: This use of the word, which is frequent in Sh.. I have not observed in any contemporary. See also I, v, 50. [Elsewhere Caldecott adduces this as an argument in favor of the belief that this extract is Shakespeare's own composition. See his note on line 437.]

458. **painted**] MALONE: Sh. was probably here thinking of the tremendous personages often represented in old tapestry, whose uplifted swords stick in the air, and do nothing. DELIUS: The simile is amplified in *Macb.* V, viii, 25-27.

459. **neutral**] CLARENDON: Not standing 'between his will and matter.' But indifferent to both. So 'neutral' is opposed to 'loyal,' in *Macb.* II, iii, 106.

460. For single lines of two or three accents interspersed amid ordinary verses, see ABBOTT (§§ 511, 512); so, too, II, ii, 540, 557, 563; III, iii, 78; and *Macb.* I, ii, 20.

462. **rack**] DYCE (*Gloss.*): A mass of vapoury clouds. So Bacon's *Sylva Sylvarum*, § 115, p. 32, ed. 1658. 'The winds in the upper region, which move the clouds above (which we call the rack).'

464. **hush**] For other instances of the conversion of one part of speech into another, see ABBOTT, § 22.

465. **region**] CLARENDON: Originally a division of the sky marked out by the Roman augurs. In later times the atmosphere was divided into three regions, upper, middle, and lower. By Sh. the word is used to denote the air generally.

466. **a-work**] See I, v, 19.

'With less remorse than Pyrrhus' bleeding sword
'Now falls on Priam. 470
'Out, out, thou strumpet, Fortune! All you gods,
'In general synod take away her power;
'Break all the spokes and fellies from her wheel,
'And bowl the round nave down the hill of heaven
'As low as to the fiends!' 475

Pol This is too long.

Ham. It shall to the barber's, with your beard.—Prithee, say on; he's for a jig or a tale of bawdry, or he sleeps: say on; come to Hecuba.

471. *strumpet, Fortune*] Hyphened, Ff, Rowe, Pope.

473. *fellies*] *follies* Q_2Q_3. *folles* Q_4. *fellowes* Q_5. *Fallies* $F_1F_2F_3$. *felloes* Q'76.

476. *too*] *two* F_3.

477. *to the*] *to 'th* F_1F_2. *to th'* F_3F_4, Rowe+, White.

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471. DRYDEN (*Preface to Troilus and Cressida*, 1679): What a pudder is here kept in raising the expression of trifling thoughts. Would not a man have thought that the Poet had been bound Prentice to a Wheel-wright for his first Rant? and had followed a Ragman, for the clout and blanket, in the second? Fortune is painted on a wheel; and therefore the writer in a rage, will have Poetical Justice done upon every member of that Engin; after this execution be bowls the Nave downhill, from Heaven to the Fiends: (an unreasonable long mark a man would think;) 'tis well there are no solid Orbs to stop it in the way, or no Element of fire to consume it; but when it came to the earth, it must be monstrous heavy, to break ground as low as to the Center. His making milch the burning eyes of Heaven was a pretty tollerable flight too; and I think no man ever drew milk out of eyes before him: yet to make the wonder greater, these eyes were burning. Such a sight indeed were enough to have rais'd passion in the Gods, but to excuse the effects of it, he tells you perhaps they did not see it. [This passage is criticised not as Shakespeare's, but as 'written by some other poet.' ED.]

473. fellies] CLARENDON: 'Iantes: The fellowes of a wheele; the peeces (of wood) whereeof the ring, or the rime consists.'—Cotgrave.

478. jig] STEEVENS: A jig was not, in Shakespeare's time, only a dance, but a ludicrous dialogue in metre, and of the lowest kind, like Hamlet's conversation with Ophelia [III, ii, 105–115]. In *The Hog hath lost his Pearl*, 1614, one of the players comes to solicit a gentleman to *write a jig* for him. Many of these jigs are entered in the Stationers' Company:—'Philips his Jigg of the Slyppers,' 1595; 'Kempe's Jigg of the Kitchen-stuff Woman,' 1595. MALONE: So, also, in the Prologue to Fletcher's *Love's Pilgrimage* [misquoted; it should be the *Fair Maid of the Inn*—Collier's *Hist. Eng. Dram. Poetry*, iii, 380]: 'A jig shall be clapp'd at, and every rhyme Prais'd and applauded,' &c. A jig was not always in the form of a dialogue; it signified a ludicrous metrical composition, as well as a dance. So in Florio: '*Frottola*, a countrie gigge, or round, or countrie song, or wanton verse.' COLLIER (*Hist. Eng. Dram. Poetry*, iii, 380): We have no extant specimen of any such performance. It seems to have been a ludicrous composition in rhyme, sung, or

First Play. 'But who, O, who had seen the mobled queen,—' 480

Ham. 'The mobled queen?'

Pol. That's good; 'mobled queen' is good.

480. *who, O, who*] *who, O who*, Ff. *who, a woe*, Qq. *who alas* Q'76. *who, a woe!* Cap. *who, ah woe!* Jen. Steev. Var.

480, 481, 482. *mobled*] *Mobled* $F_2F_3F_4$. *inobled* F_1. *mobbled* Dryden, White. *ennobl'd* Cap. *mabled* Mal. *ignobled* Tsch. conj.

480. *queen,—*] Theob. *Queene,* $Q_2Q_3Q_4$. *Queene.* Q_5F_2. *Queen.* F_1F_3. *Queen?* F_4, Rowe, Pope.

481. *queen?*] *queene.* Qq. *queene!* Q'76, Cap. Ktly.

482. *mobled...good.*] Om. Qq.

said, by the clown, and accompanied by dancing and playing upon the pipe and tabor. SINGER: *Giga*, in Italian, was a fiddle or crowd. Hence *jig* (first written *gigge*, though pronounced with *g* soft, after the Italian) was a ballad or ditty sung to a fiddle. DYCE (*Note on Prologue to Fair Maid of the Inn*): More persons than one were sometimes employed in a jig; and there is reason to believe that the performance was of considerable length, lasting even, on some occasions, for an hour. CLARENDON: See Cotgrave, 'Farce: f. A (fond and dissolute) Play, Comedie, or Enterlude; also, the Iyg at the end of an Enterlude, wherein some pretie knauerie is acted.' [See CHAPPELL (*Popular Music of the Olden Time*, p. 495), where the tune is given of *The King's Jig*, which is supposed to have been one of the tunes to which Charles II danced. COLLIER says that some of Tarleton's jigs, both music and words, survive in MS.]

480. **mobled**] WARBURTON: That is *veiled*. Sandys [*Travels*, i, 69, ed. 1637—CLARENDON], speaking of the Turkish women, says: 'their heads and faces are so mabled in fine linen that nothing is to be seen of them but their eyes.' UPTON (p. 299): This designedly affected expression seems to be formed from Virg. *Æn.* ii, 40: Magnâ comitante caterva, *i. e.* mob-led Queen. FARMER: 'The moon does mobble up herself.'—Shirley's *Gentleman of Venice*. HOLT WHITE: It is nothing but a depravation of *muffled*. 'Mobbled nine days in my considering cap.'—Ogilby's *Fables*. MALONE: A few lines lower we are told that she had 'a clout' upon her head. To *mab* (in the North pronounced *mob*), says Ray, in his *Dict. of North Country Words*, is 'to dress carelessly. *Mabs are slatterns*.' COLERIDGE: A *mob-cap* is still a word in common use for a morning-cap, which conceals the whole head of hair, and passes under the chin. It is nearly the same as the night-cap, that is, it is an imitation of it, so as to answer the purpose ('I am not drest for company'), and yet reconciling it with neatness and perfect purity. DELIUS: The real meaning which Sh. attached to it here is still doubtful; that an unusual word was intended is plain, both from Hamlet's objection to it and Polonius's approval of it. G. H. OF S. (*N. & Qu.* 23 July, 1864) suggests *maddled*, a word in use in Yorkshire, meaning not absolutely mad, but bewildered almost to madness.

482. **good**] WARBURTON: Sh. has judiciously chosen Polonius to represent the false taste of that audience which has condemned the play here reciting. When the actor comes to the finest and most pathetic part of the speech, Polonius cries out, 'This is too long.' And yet this man of modern taste, who stood all this time perfectly unmoved with the forcible imagery of the relator, no sooner hears, amongst many

First Play. 'Run barefoot up and down, threatening the flames
'With bisson rheum; a clout about that head
'Where late the diadem stood; and for a robe, 485
'About her lank and all o'er-teemed loins,
'A blanket, in the alarm of fear caught up;
'Who this had seen, with tongue in venom steep'd,
''Gainst Fortune's state would treason have pronounced;
'But if the gods themselves did see her then, 490
'When she saw Pyrrhus make malicious sport
'In mincing with his sword her husband's limbs,
'The instant burst of clamour that she made,—
'Unless things mortal move them not at all,—
'Would have made milch the burning eyes of heaven 495
'And passion in the gods.'

483. *Threatening the flames*] One line, Ff.
flames] *flame* Ff, Rowe, Cald. Knt.
484. *bisson rheum*] F_4. Bison *rehume* Q_2Q_3. Bison *rhume* Q_4Q_5. *Bisson Rheume* $F_1F_2F_3$.
about] Ff, Rowe, Cald. Knt, Sta. *upon* Qq et cet.
486. *all o'er-teemed*] *all-o'er-teemed* Theob. ii, Warb. Johns. Jen.
487. *alarm*] *alarme* Qq. *alarum* Ff, Rowe, Knt.
489. *state*] *State*, Ff, Rowe.
pronounced:] *pronounst*; Q_2Q_3. *pronounc'd*; Q_4Q_5. *pronounc'd?* Ff, Rowe.
492. *husband's*] *husband* Q_2Q_3.
494. *things*] *thing*; Q_4 (Ashbee's Facs.).
move] *meant* F_3F_4, Dryden.
at] Om. F_3F_4, Rowe.
495. *milch*] *melt* Pope, Han.
496. *passion in*] *passioned* Han. Cap. *passionate* [illegible]

good things, one quaint and fantastical word, [illegible] than he professes his [illegible] Polonius praises the epithet [illegible]

484. **bisson**] [illegible]

486. **o'er-teemed**] [illegible]

495. **milch**] [illegible]

496. **passion**] [illegible]

Pol. Look, whether he has not turned his colour and 497
has tears in's eyes.—Pray you, no more.

Ham. 'Tis well; I'll have thee speak out the rest soon.
—Good my lord, will you see the players well bestowed? 500
Do you hear, let them be well used, for they are the abstracts
and brief chronicles of the time; after your death you were
better have a bad epitaph than their ill report while you live.

Pol. My lord, I will use them according to their desert.

Ham. God's bodykins, man, much better! Use every 505
man after his desert, and who should 'scape whipping? Use
them after your own honour and dignity; the less they deserve, the more merit is in your bounty. Take them in.

Pol. Come, sirs.

Ham. Follow him, friends; we'll hear a play to-morrow. 510
[*Exit Polonius with all the Players but the First.*

497. *whether*] Mal. *where* QqFf, Rowe. *if* Pope, Han. *whe're* Theob. Warb. Johns. *whe'r* Cap. Jen. Del. *whĕr* Dyce, Sta.

498. *has tears*] *has not tears* Han.
in's] *in 'his* White. *in his* Ktly.
Pray you] Ff, Rowe, Knt, Dyce. *prethee* Qq. *Prithee* or *Pr'ythee* et cet.

499. *the rest*] Ff, Rowe, Cald. Knt, Dyce, White, Glo. Huds. *the reſt of this* Qq et cet.

501. *you hear*] *ye heare* F_1F_2. *ye hear* F_3F_4, Rowe, White.
abstracts] Ff, Rowe, Knt, Coll. Sing. El. Dyce i, Sta. White, Ktly, Del. Huds. *abſtract* Qq et cet.

503. *live*] *lived* Ff, Rowe+, Cald. Knt, Del.

504, 506. *desert*] *deſart* F_1F_2.

505. *God's bodykins*] *Godsbodikins* F_2F_3. *Gods bodkin* Qq, Coll. El. *Odd's bodikins* Johns. *God's-bodikin* Cap. *God's bodikin* Cald. Del. *Odd's bodikin* Steev. Var. Knt.

505. *much*] Om. Ff, Rowe, Cald. Knt, Dyce, White.
God's...man] Om. Q'76.

506. *should*] Ff, Rowe, Knt, Coll. Sing. El. Dyce, Sta. White, Del. Glo Ktly. *ſhall* Qq et cet.

510. *hear*] *here* Q_4Q_5.
[Exit...] Dyce, Sta. Del. Huds. Glo.+. Exit Polon. (after line 509) Ff, Rowe+, Jen. White. Exeunt Pol. and Players. (after *Elsinore*, line 520) Qq. Exeunt Polonius, and Players. (after *not*, line 519) Cap. Mal. Steev. Exit Pol. with some of the Players. (after line 509) Bos. Cald. Knt, Coll. Sing. El. Ktly. As they follow *Pol.*, *Ham.* detains and steps aside with 1 *Player*. White.

498. **no more**] CALDECOTT: Then, when he exhibits the perfection of his art, shows that he enters into and feels his character,—then to urge that the actor should cease to exercise it, seems again to be in the character of a 'great baby in swaddling clouts.'

501. **abstracts**] CLARENDON: Always used by Sh. as a substantive.

503, 504. **you were better have**] CLARENDON: It were better that you had. See *King John*, IV, iii, 94; *Oth.* V, ii, 161. Originally, doubtless, the pronouns were datives, but from their position before the verb they slipped into nominatives, as 'Thou.'

—Dost thou hear me, old friend; can you play *The Murder of Gonzago?* 511

First Play. Ay, my lord.

Ham. We'll ha't to-morrow night. You could, for a need, study a speech of some dozen or sixteen lines, which 515
I would set down and insert in't, could you not?

First Play. Ay, my lord.

Ham. Very well. Follow that lord; and look you mock him not. [*Exit First Player.*]—My good friends, I'll leave you till night; you are welcome to Elsinore. 520

Ros. Good my lord.

Ham. Ay, so, God be wi' ye! [*Exeunt Rosencrantz and Guildenstern.*]—Now I am alone.
Oh what a rogue and peasant slave am I!

511, 514, 518. [Aside to Player. Sta. Dyce, Sta. Ktly.
512. Gonzago] Gonzaga Johns.
514. *ha't*] *hate* Q_2Q_3. *haw't* Q_4Q_5, Jen. *have it* Q 1703, Steev. Var. Cald. Coll. Sing. El. Ktly, Del. *have't* Q'76, Knt, Sta. Huds.
514, 515. *for a need*] *for need* Qq.
515. *dozen*] *dosen* F_1F_2. *dosen lines* Qq, Cap.
or sixteen] Om. Q'76.
516. *in't,*] Qq, Coll. Dyce, Sta. Glo. +. *in't?* Ff et cet.
you] *ye* Ff, Rowe +, White.
519. [Exit First Player.] Dyce. Exit Player. Reed (1803). Om. QqFf.
[To Ros. and Guild. Johns. Jen. Steev. Var. Cald. Knt, Coll. Sing. El. Dyce, Sta. Ktly.
520. *till*] *tell* Q_4Q_5
[Exeunt Players. Coll. (MS).
521. *Good my*] *Good, my* Cap.
[Exeunt. Q_2Q_3Ff. Exit Q_4Q_5 Manet Hamlet. Ff, Rowe +, Jen.
522. SCENE VIII. Pope +, Jen.
God be wi' ye] *god b' w' ye* F_4. *God buy 'ye* $F_1F_2F_3$. *God buy to you* Qq. *God b' w' ye* Rowe +, Jen. Dyce, White, Huds. (*good* Rowe). *God be wi' you* Cap. Mal. Steev. Cald. Knt, Sta. Ktly. *Good bye to you* Bos. *Good bye you* Coll.
[Exeunt...] Sta. Glo. +, Dyce ii, Del. Huds. After line 521, Cap.
I am] *am I* Q'76.

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515. **dozen or sixteen lines**] See III, ii, 178.

519. **mock**] CLARKE: Hamlet, like the true gentleman that he is, feels that he has been betrayed into treating the old courtier with something of impatience and discourtesy; therefore he bids the actor, whom he knows to be naturally and professionally disposed to waggery, not forget himself to Polonius on the strength of the example just given.

522. **alone**] CLARKE: The eagerness shown by Hamlet to be left in peace by himself appears to be a main evidence of his merely acting a part and *assuming* madness; he longs to get rid of the presence of persons before whom he has resolved to wear a show of insanity. Alone, he is collected, coherent, full of introspection. That he is neither dispassionate nor cool appears to be the result of his unhappy source of thought, not the result of derangement; he is morally afflicted, not mentally affected.

523. **peasant slave**] It is shown by FURNIVALL in *N. & Qu.* 12 April and 3

Is it not monstrous that this player here,
But in a fiction, in a dream of passion, 525
Could force his soul so to his own conceit
That from her working all his visage wann'd;
Tears in his eyes, distraction in's aspect,
A broken voice, and his whole function suiting
With forms to his conceit? And all for nothing! 530
For Hecuba?
What's Hecuba to him, or he to Hecuba,
That he should weep for her? What would he do,
Had he the motive and the cue for passion
That I have? He would drown the stage with tears 535

525. *fiction*] *fixion* QqF_1.
526. *own*] *whole* Ff, Rowe, Knt, Del.
527. *his visage*] *the visage* Qq.
wann'd] *wand* Qq. *warm'd* Ff, Rowe, Pope, Theob. Han. Cald. Knt i.
528. *in's*] *ins* F_2. *in his* Qq, Pope+, Cap. Jen. Coll. El. Ktly.
529. *and*] *an* Q_2Q_5.
530. *conceit?*] *conceit;* Qq. *conceit,* Q'76.
nothing!] Cap. *nothing?* Ff, Rowe+, Jen. *nothing,* Qq. *nothing:* Han.
531. *For Hecuba?*] *For* Hecuba. Qq. *For Hecuba!* Cap. Om. Seymour.
532. *to Hecuba*] *to her* Qq, Jen.
533. *the cue for*] *that for* Qq.

May, 1873, that it was possible for Sh. to have seen in the flesh some of the bondmen or 'peasant slaves' of England.

527. **wann'd**] STEEVENS upheld *warm'd*, because the effort to shed tears and the unusual exertion in a passionate speech would warm and flush the face; no actor can grow pale at will, and even if he could there is nothing in the fragment to make him. MALONE effectually silenced all this by referring to Polonius's speech, line 497. CLARENDON: We have had an instance of a verb formed from an adjective in 'pale,' I, v, 90, where it is transitive.

529. **function**] CALDECOTT: That is, each power and faculty,—the whole energies of soul and body. 'Nature within me seems In all her functions weary of herself.'—*Sams. Agon.* 596, *i. e.* using the term that imparts 'performance or the doing of a thing' for 'the power or faculty by which the thing is done.' CLARENDON: The whole action of the body. See *Macb.* I, iii, 140.

530. **conceit**] CLARENDON: Conception, idea (of the character he was personating). [See also III, iv, 114; IV, v, 43.]

534. **cue**] WEDGWOOD: The last words of the preceding speech, prefixed to the speech of an actor in order to let him know when he is to come on the stage. From the letter Q, by which it was marked. 'Q, a note of entrance for actors, because it is the first letter of *quando*, when, showing when to enter and speak.'—C. Butler, *Eng. Gram*, 1634, in *N. & Qu.* 5 Aug. 1865. Minsheu explains it somewhat differently: 'A *qu*, a term used among stage-players, à Lat. *qualis*, *i. e.* at what manner of word the actors are to begin to speak, one after another hath done his speech. The French term is *replique*.

And cleave the general ear with horrid speech, 536
Make mad the guilty and appal the free,
Confound the ignorant, and amaze indeed
The very faculties of eyes and ears.
Yet I, 540
A dull and muddy-mettled rascal, peak,
Like John-a-dreams, unpregnant of my cause,
And can say nothing; no, not for a king,
Upon whose property and most dear life
A damn'd defeat was made. Am I a coward? 545

537. *appal*] *appall* Rowe. *appale* $Q_2 Q_3$. *appeale* $Q_4 Q_5$. *apale* Ff.

539, 540. *The... Yet I,*] As in Johns. One line, QqFf, Rowe, Theob. Warb. Jen. Bos. Coll. El. Sta. White, Ktly.

539. *faculties*] *faculty* Ff, Rowe+, Cald.

eyes and ears] *ears and eyes* Johns.

540, 541. *Yet...and*] *Yet I, a* Seymour.

540, 543. *Yet...say*] *Yet I say* Pope, Han. (Pope gives omitted passage in footnote.)

541. *muddy-mettled*] Hyphen, $F_2F_3F_4$.

542. *John-a-dreams*] *John a-deames* $F_2F_3F_4$, Rowe.

545–549. *coward?...this?*] Commas throughout in Qq.

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537. **free**] CALDECOTT: Free from offence, guiltless. [See 'free souls,' III, ii, 231.]

541. **peak**] SINGER: To *mope*, to *act foolishly and with irresolution*.

542. **John-a-dreams**] STEEVENS: That is, *John of dreams*, which means only *John* the *dreamer*; a nickname for any ignorant, silly fellow. Thus the puppet thrown at during Lent was called *Jack-a-lent*, and the ignis-fatuus, *Jack-a-lanthorn*. *John-a-droynes*, however, if not a corruption of this nickname, seems to have been some well-known character, as I have met with more than one allusion to him. So, in *Have with you to Saffron Walden*, by Nash, 1596: 'The description of that poor *John-a-droynes* his man, whom he had hired,' &c. *John-a-Droynes* is likewise a foolish character in Whetstone's *Promos and Cassandra*, 1578. COLLIER: It is rather a nickname for a sleepy, apathetic fellow. The only mention yet met with of John-a-dreams is in Armin's *Nest of Ninnies*, 1608 (see *Sh. Soc.* vol. x, p. 49): 'His name is John, indeede, saies the cinnick; but neither John a nods, nor John a dreames, yet either as you take it.' John-a-droynes was, in all probability, a different person.

542. **unpregnant**] JOHNSON: Not quickened with a new desire of vengeance; not teeming with revenge. CLARENDON: Having no living thoughts within relating to my cause. In *Meas. for Meas.* I, i, 12, 'pregnant in' is used for 'filled with knowledge of.'

544. **property**] CLARENDON: This appears here to be used in the sense of 'own person.' Compare 'proper life,' in V, ii, 66. Or possibly it may mean his 'kingly right.' The commentators, by their silence, seem to take it in the ordinary modern sense, which can hardly be. [I suppose it refers to his crown, his wife, everything, in short, which he might be said to be possessed of, except his life. 'Property' is used in its ordinary modern sense in *Merry Wives*, III, iv, 10. ED.]

545. **defeat**] WARBURTON: Destruction. STEEVENS: This word is very licen-

Who calls me villain? breaks my pate across? 546
Plucks off my beard, and blows it in my face?
Tweaks me by the nose? gives me the lie i' the throat,
As deep as to the lungs? who does me this?
Ha! 550
'Swounds, I should take it; for it cannot be
But I am pigeon-liver'd, and lack gall
To make oppression bitter; or ere this
I should have fatted all the region kites

549, 550. *this? Ha!*] *this, ha?* Dyce, Sta.

550. *Ha!*] Separate line, Steev. It begins line 551, QqFf (*Hah*, Q_2Q_3. *Hah!* Q_4Q_5. *Ha?* Ff), Rowe, Cap. Jen. Mal., and ends line 549, Coll. Dyce, Sta. White, Ktly, Huds. Om. Pope+.

551. *'Swounds...it;*] *Why I...it:* F_1F_2, Cap. Steev. Var. Cald. Knt, Sing. *Why should I take it?* F_3F_4, Rowe. *Yet I should take it—* Pope+.

554. *have*] *a* Q_2Q_3.

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tiously used by the old writers. Thus, in Middleton's *Anything for a Quiet Life:* 'I have heard of your defeat made upon a mercer.' Chapman's *Revenge for Honour:* 'he might meantime make a sure defeat On our good aged father's life.' *Isle of Gulls*, 1606: 'my late shipwreck has made a defeat both of my friends and treasure.' MALONE: See *Ham.* V, ii, 58, for the word used in the same sense. [See also I, ii, 10.]

549. **me**] See ABBOTT, § 220, for instances of 'me' instead of *for me*, in virtue of its representing the old dative.

550. **Ha!**] ELZE ingeniously suggests that this was a substitution either by the Censor or by the actors themselves, for the objectionable oath, ''Swounds;' and that both exclamations in the same place cannot be right. The fact that Q_1 reads 'Sure,' renders it not impossible that the coarser oath was substituted for the milder one by the actors.

552. **But**] ABBOTT (§ 122): 'It cannot be (that I am otherwise than a coward),' *i.e.* 'it cannot be that I am courageous; on the contrary (*but* adversative), I am pigeon-liver'd.'

552. **pigeon-liver'd**] WHITE: It was supposed that pigeons and doves owed their gentleness to the absence of gall. 'A Milk-white Doue . . . About whose Necke was in a Choller wrought "Only like me my mistress hath no gall."'—Drayton's *Ninth Eclogue.* CLARENDON: 'Gall' is here used metaphorically for 'courage;' so *Tro. & Cres.* I, iii, 237. [See HARTING'S *Ornithology of Sh.* p. 185.]

553. **oppression**] COLLIER (ed. 2): It is *transgression* in the (MS), but 'oppression' is no doubt the proper reading. Hamlet is alluding to his own lack of gall, and to 'oppression' being bitter to himself. The old annotator seems to have thought that the hero was referring to *transgression* on the part of others, which he lacked gall to make bitter to them. DYCE: Hamlet means he lacks gall to make him feel the bitterness of oppression. SINGER (*Shakespeare's Text Vindicated*, p. 264) proposes *aggression*, a conjecture which the Cam. Edd. mark as 'withdrawn.' I gladly accept the fact on their testimony.

554. **region**] See line 465.

With this slave's offal; bloody, bawdy villain! 555
Remorseless, treacherous, lecherous, kindless villain!
O, vengeance!
Why, what an ass am I! This is most brave,
That I, the son of a dear father murder'd,
Prompted to my revenge by heaven and hell, 560
Must, like a whore, unpack my heart with words,
And fall a-cursing, like a very drab,
A scullion!

555. *offal; bloody,*] *offall: bloudy,* Q'76. *offall, bloody,* Qq. *Offall, bloudy:* *a* Ff (*bloody:* F_3F_4).

556. *Remorseless...villain!*] Om. Jen. (a misprint?)

557. *O, vengeance!*] Om. Qq, Pope+, Cap. Jen. Steev. Var. El.

558. *Why,*] *Why* Qq. *Who?* Ff, Cald. Om. Knt.

This] *I ſure, this* Ff, Rowe. *Ay, sure, this* Cald. Knt, Del. Ktly.

559. *a dear father murder'd*] Johns. *a deere murthered* Q_2Q_3, Jen. Cald. *a deere father murthered* Q_4Q_5. *a dear father murthered* Pope+. *the Deere murthered* F_1F_2. *the dear murthered* F_3F_4, Rowe, Cald. Knt, White, Hal.

562–565. *And fall...play*] Cap. Three lines, ending *foh. ...heard,...play.* Qq Three lines, ending *Drab,...Braine. ... Play,* Ff, Rowe+. Four lines, ending *drab,...foh!...heard,...play,* Johns. Jen. El.

562, 563. *drab, A scullion*] *drabbe; a ſtallyon* Q_2Q_3. *drabbe; a ſtallion* Q_4. *drabbe; ſtallion* Q_5. *drab—A stallion* Pope, Jen. *drab—A cullion* Theob. Han.

And...scullion] One line, Ktly.

554, 555. **I... offal**] SIEVERS (*Archiv f. n. Sprachen*, vol. vi, 1849, p. 12) maintains that here Hamlet's plan is revealed, which is, not revenge, not murder, but to bring Claudius to judgement and legal execution as a criminal, upon whose gibbeted carcass the region kites can fatten.

556. **kindless**] JOHNSON: Unnatural. SINGER: We have 'kindly' for *natural*, *i. e.* accordance with kind, elsewhere. HUDSON: Observe how Hamlet checks himself in this strain of objurgation, and then, in mere shame of what he has done, turns to ranting at himself for having ranted.

559. **father**] JENNENS: There seems to be no necessity for this word here; or rather it is tautology. BOSWELL: The *dear murthered* for the *dear person murthered* is very far from being a harsh ellipsis. KNIGHT pronounces the text of the Ff 'a beautiful reading,' and WHITE declares it 'a fine form of speech, which needs no support, and which we have had before in this play: I, iii, 67;' adding that the text of Q_2 is 'inferior in both thought and rhythm.' HALLIWELL: The 'dear departed' is still a common phrase, and the ellipsis in the Ff was, I suspect, in consonance with the phraseology of Shakespeare's time.

561. **Must**] TSCHISCHWITZ finds a profound meaning in this use of 'must,' where *he* would expect *do* to be used. It indicates the necessity, so he affirms, that was laid on Hamlet to act just as he does.

562. **a-cursing**] See ABBOTT, § 24, and *Macb.* V, v, 49.

563. **scullion**] THEOBALD was persuaded that Sh. wrote *cullion*, *i. e.* a stupid, heartless, white-livered fellow; as in *Lear*, II, ii, 36; *2 Hen. VI*: I, iii, 43.

Fie upon't! foh! About, my brain! Hum, I have heard
That guilty creatures, sitting at a play, 565
Have, by the very cunning of the scene,
Been struck so to the soul that presently
They have proclaim'd their malefactions;
For murder, though it have no tongue, will speak
With most miraculous organ. I'll have these players 570
Play something like the murder of my father
Before mine uncle; I'll observe his looks;

564. *foh!*] Om. Han. Seymour.
About, my brain!] Theob. *About my Braine.* Ff (*Brain.* F_3F_4), Rowe. *About my braines;* Q_2. *About my braues;* Q_3. *About my braines,* Q_4Q_5. *about my brain—* Pope i. *about my brain!—* Pope ii, Coll. i. *About, my brains.* Cap. Jen. Steev. Var. Cald. Knt, Sing. Coll. ii, Sta. Ktly.
Hum] Om. Ff, Rowe+, Cald. Knt, Coll. i, Dyce, Sta. White, Del. Ktly, Glo. Huds.

564. *I have*] *I've* Pope+, Dyce ii, Huds.

565. *sitting*] Om. Pope, Theob. Han. Warb.

567. *struck so to*] *ſtrooke ſo to* QqF_2F_3. *struck unto* Rowe ii.

570. *I'll have these players*] *I'll observe his looks,* Pope i (a misprint).

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564. About] JOHNSON: Wits, to your work! Brain, go about the present business. STEEVENS, after citing 'My brain about again! for thou hast found New projects now to work on,' from Heywood, Second Part of *The Iron Age*, 1632, strangely enough agrees with MONK MASON in thinking it to be a sea-phrase, meaning, 'be my thoughts shifted into a contrary direction.' HUNTER (ii, 235): It should be 'About 't, my brains!' that is, set about composing the lines which the players were to add to *The Murder of Gonzago.*

564. brain] CAMBRIDGE EDITORS: Capell quotes 'braves' as the reading of Q_3. His own copy has 'braines.' That in the British Museum reads 'braues.' [As does also Ashbee's Facsimile. ED.]

564. Hum] HUNTER (ii, 235): This is evidently intended to be the *first conception* of the design to try the conscience of the King with the play. This interjection of consideration, deliberation, shows it. Yet Hamlet had already settled with the players that they should speak some verses interpolated in *The Murder of Gonzago.* This inconsistency is not justified by alleging Hamlet's inconsistency of character. In fact, the interjection ought not to be there, as it makes *prospective* what is evidently *retrospective.*

565. play] STEEVENS: A number of these stories are collected together by Heywood in his *Apology for Actors.* [See *Sh. Soc.* vol. vii, p. 57.] TODD gives one from *A Warning for Faire Women*, 1599; and CLARENDON refers to Massinger's *Roman Actor*, II, i [vol. ii, p. 351, ed. Gifford, 1805], for a similar example there cited.

567. presently] CLARENDON: Immediately, as in line 169.

569. speak] ELZE: See *Macb.* III, iv, 122–126. CLARENDON: See *Rich. II.* I, i, 104.

I'll tent him to the quick; if he but blench,
I know my course. The spirit that I have seen
May be the devil; and the devil hath power 575
To assume a pleasing shape; yea, and perhaps
Out of my weakness and my melancholy,
As he is very potent with such spirits,
Abuses me to damn me. I'll have grounds
More relative than this. The play's the thing 580
Wherein I'll catch the conscience of the king. [*Exit*

573. *tent*] *rent* $F_2F_3F_4$.
he but] *a doe* Qq. *he do* Q'76, Cap. Jen. Steev. Var.
574. *The*] *This* Johns.
575. *be the devil*] *be the Diuell* F_1F_2. *be a deale* Q_2Q_3. *be a diuell* Q_4Q_5, Cap. Jen. Steev. Var. Sing. Ktly.
575. *and the devil*] *and the deale* Q_2Q_3.
576. *To assume*] *T'assume* Rowe+ Jen. Coll. El. White, Dyce ii, Huds.
580. *relative*] *relevant* Mason.

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573. **tent**] DYCE (*Gloss.*): To search with a tent, which was a roll of lint for searching or cleansing a wound or sore.

573. **blench**] STEEVENS: Shrink, or start. HUNTER (ii, 236): Flinch. The meaning is shown in Wase's translation of the *Cynegeticon* of Gratius, 1654: 'if one set up a piece of white paper, it will make the deer blench, and balk that way,' p. 77. HALLIWELL: Sh. seems to use 'blench' in the sense of *to wink, to glance*. 'And thus thinkende I stonde still Without blenchinge of mine eie.'—*Gower*, ed. 1554, f. 128.

575. **devil**] COLERIDGE: See Sir Thomas Browne:—'I believe . . . that these apparitions and ghosts of departed persons are not the wandering souls of men, but the unquiet walks of devils, prompting and suggesting us unto mischief, blood, and villainy, instilling and stealing into our hearts, that the blessed spirits are not at rest in their graves, but wander solicitous of the affairs of the world.'—*Relig. Med.* pt. i, sec. 37.

579. **Abuses**] DYCE (*Gloss.*): Deceives, imposes upon.

579, 580. **I'll . . . this**] MARSHALL (*A Study of Hamlet*, p. 153) states that IRVING, before speaking this sentence, takes out the tablets wherein he had recorded his uncle's guilt, and by a significant gesture indicates that 'this' refers to them.

580. **relative**] JOHNSON: Nearly related, closely connected. CLARENDON: To the purpose. The word is not known to exist elsewhere in this sense.

ACT III

SCENE I. *A room in the castle.*

Enter KING, QUEEN, POLONIUS, OPHELIA, ROSENCRANTZ, *and* GUILDENSTERN.

King. And can you, by no drift of circumstance,
Get from him why he puts on this confusion,
Grating so harshly all his days of quiet
With turbulent and dangerous lunacy?
Ros. He does confess he feels himself distracted, 5
But from what cause he will by no means speak.
Guil. Nor do we find him forward to be sounded,
But, with a crafty madness, keeps aloof,
When we would bring him on to some confession
Of his true state.
Queen. Did he receive you well? 10
Ros. Most like a gentleman.
Guil. But with much forcing of his disposition.

ACT III. SCENE I.] Q'76, Rowe. Om. QqFf.

A room in the castle] Mal. The Palace. Rowe+. Another room in the same. Cap.

Rosencrantz, and Guildenstern.] Cap. Rosencraus, Guyldensterne, Lords. Qq. Rosincrance, Guildenstern, and Lords. F_1. Rosincros, Guildenstar, and Lords. $F_2F_3F_4$(Guildenstare, F_4). Roseneraus... Rowe.

1. *circumstance*] *conference* Qq, Pope +, Cap. Jen. Steev. Var. Coll. Sing. El. Ktly.

2. *confusion*] *confesion* Rowe ii. *confession* Pope (in margin).

6. *he will*] *a will* Qq.

7–10. *Nor...state.*] Continued to Ros. by Jen.

10. *state*] *estate* Q'76, Jen.

11. *like a gentleman*] *civilly* Q'76.
Most] *With courtesy most* Seymour.

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1. **circumstance**] CALDECOTT: That is, introduction and shaping of topics and facts. CLARENDON: 'Drift of circumstance' means roundabout method. 'Drift' occurs in II, i, 10, and 'circumstance,' in this sense, in I, v, 127, and the two words in *Tro. & Cres.* III, iii, 113, 114.

3. **Grating**] CLARENDON: Compare *Ant. & Cleop.* I, i, 18. Elsewhere in Sh. the verb is used intransitively.

7. **forward**] CALDECOTT: Disposed, inclinable.

8. **keeps**] For instances of the omission of the nominative, see ABBOTT, § 399, and II, ii, 67; IV, i, 10.

8. **crafty madness**] DELIUS: Like 'mad in craft,' III, iv, 185.

12. **disposition**] MOBERLY: But with apparent unwillingness all the time. This scene, as well as II, ii, shows that Guild. has more discernment than Ros.

Ros. Niggard of question, but of our demands 13
Most free in his reply.
Queen. Did you assay him

13, 14. *Niggard of...of our...Most free*] *Unapt to...of our...Moſt free* Q'76. *Most free of...to our...Niggard* Han. El. Heussi. *Most free of...of our...Niggard* Warb. Jen.

14, 15. *Did...pastime?*] One line, Qq Ff, Rowe+, Jen. Sta. Huds.

14. *assay*] *invite* Q'76.

13. **Niggard**] WARBURTON: This is given as the description of the conversation of a man whom the speaker *found not forward to be sounded;* and who *kept aloof* when they would *bring him to confession:* but such a description can never pass but at cross purposes. Shakespeare certainly wrote it just the other way [see Textual Notes]. That this is the true reading, we need but to turn back to the preceding scene, for Hamlet's conduct, to be satisfied. MASON: Warburton forgets that by *question*, Shakespeare does not usually mean *interrogatory*, but *discourse;* yet in whichever sense the word be taken, this account given by Ros. agrees but ill with the scene between him and Ham. as actually represented. MALONE: Slow to begin conversation, but free enough in his answers to our demands. Guild. has just said that Ham. kept aloof when they wished to bring him to confess the cause of his distraction: Ros. therefore here must mean, that *up to that point*, till they touch'd on that, he was free enough in his answers. HUNTER (ii, 236): According to Warburton's reading, the account is that which the lords must have rendered of their interview with Hamlet, if they meant to report it truly. Warburton's emendation has not had justice done to it by other commentators, but we find it confirmed by Q_1. STAUNTON: Unless 'question' is admitted to mean argument, Warburton's emendation yields a truer description of Hamlet's bearing towards his schoolfellows than that afforded by the old text. TSCHISCHWITZ finds an insuperable objection to Warburton's emendation because it would represent Hamlet as not 'gentlemanlike' in asking many questions and niggard in replying. 'It is manifest that Rosencrantz here merely gives utterance to a rule of good manners.' CLARKE: If it be borne in mind that Sh. employs 'of' very variously, and that he occasionally uses the word 'question' to signify 'inquisition,' 'cross-examining,' it appears to be evident that here 'niggard of question' elliptically expresses 'sparing of speech when we cross-examined him;' and if it be remembered how peculiarly Sh. sometimes employs the possessive case, we think it will be perceived that here 'of our demands' is employed to express 'of demands respecting ourselves.' Thus, then, we take the whole speech to mean—'He was sparing of speech when we questioned him: but of demands respecting ourselves he was very free in return:' which interpretation completely tallies with the circumstances as they really occurred. CLARENDON: Ros. and Guild. were completely baffled, and Ham. had the talk almost to himself. Perhaps they did not intend to give a correct account of the interview.

13. **of our demands**] COLLIER (ed. 2): 'Of' is altered to *to* in the (MS), but needlessly, because 'of' has here the force of *on*. CLARENDON: 'Of' may be written either by attraction from the previous 'of,' or it may be used for 'on,' as in Marlowe's *Jew of Malta*, IV, iv: 'Of that condition I will drink it up.' [See ABBOTT, § 173, which may perhaps apply to this use of 'of.' ED.]

14. **assay**] CALDECOTT: Try his disposition towards.

To any pastime? 15

Ros. Madam, it so fell out that certain players
We o'er-raught on the way; of these we told him,
And there did seem in him a kind of joy
To hear of it; they are about the court
And, as I think, they have already order 20
This night to play before him.

Pol. 'Tis most true;
And he beseech'd me to entreat your majesties
To hear and see the matter.

King. With all my heart; and it doth much content me
To hear him so inclined.— 25
Good gentlemen, give him a further edge,
And drive his purpose on to these delights.

Ros. We shall, my lord.

[*Exeunt Rosencrantz and Guildenstern.*

King. Sweet Gertrude, leave us too;
For we have closely sent for Hamlet hither,
That he, as 'twere by accident, may here 30

15. *To*] *unto* Han.
16. *Madam*] *Please your majesty* Seymour, ending lines 15, 16, *majesty,..we,* and reading *upon* for *on*, line 17.
so] Om. Johns.
17. *o'er-raught*] *ore-raught* Qq. *ore-wrought* F_1F_2. *o're-took* F_3F_4, Rowe, Pope, Theob. Han. *o'er rode* Warb.
19. *about*] *heere about* Qq. *here about* Q'76, Jen. El.
24. *and...me*] *And much content* Seymour, reading 23, 25, *To...inclined* as two lines, ending *heart...inclined.*
24–27. *With...delights.*] Pope. Five lines, ending *hart,...me,...inclin'd...edge, ...delights.* Qq. Four lines, ending *me Gentlemen,...on...delights,* Ff, Rowe. Four lines, ending *heart;...inclin'd.— ...edge,...delights.* Cap. Ktly.
27. *drive...on to*] *driue...into* Qq, Pope, Theob. Warb. Johns. Jen. *urge him to* Q'76.
28. [Exeunt...] Cap. Exeunt Ros. & Guyl. Qq. Exeunt. Ff.
Gertrude] Gertrard Qq.
too] *two* Qq.
29. *hither*] *hether* Qq.
30. *he*] *we* Jen.
here] *heere* Qq. *there* Ff, Rowe.
30, 31. *here Affront Ophelia*] *meet Ophelia here* Q'76.

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17 **o'er-raught**] JOHNSON: Over-reached, that is, overtook.

20 **order**] CLARENDON: We should now use the plural.

23. **matter**] DELIUS: There is a tinge of contempt in the use of this word.

26. **edge**] KEIGHTLEY (*Expositor*, p. 291): Here 'edge' seems used in a peculiar sense, as the substance of *egg*, to urge, incite.

27. **on to**] Although THEOBALD (*Sh. Rest.* p. 81) advocated this reading, yet in both of his editions he followed the Qq.

29. **closely**] DYCE (*Gloss.*): Secretly, privately.

Affront Ophelia. 31
Her father and myself, lawful espials,
Will so bestow ourselves that, seeing unseen,
We may of their encounter frankly judge,
And gather by him, as he is behaved, 35
If 't be the affliction of his love or no
That thus he suffers for.

Queen. I shall obey you.—
And for your part, Ophelia, I do wish
That your good beauty be the happy cause
Of Hamlet's wildness; so shall I hope, your virtue 40
Will bring him to his wonted way again,
To both your honours.

Oph. Madam, I wish it may. [*Exit Queen.*

Pol. Ophelia, walk you here.—Gracious, so please you,
We will bestow ourselves. [*To Ophelia.*] Read on this book;

31. *Affront Ophelia.*] Separate line, Johns. Begins line 32, QqFf, Rowe+, Cap. Jen. Mal. Coll. i, El. Ktly.

Ophelia.] *Ophelia, and join converse with her.* Seymour.

32. *lawful espials*] Om. Qq, Pope, Theob. Han. Warb. Cap. Jen. Mal. El. Ktly.

33. *Will*] *Wee'le* Qq.

unseen] *and unſeen* Q'76.

34. *frankly*] *franckly* Q_2Q_3. *franckely* Q_4. *frankely* F_1F_2. Om. Q'76.

36. *the affliction*] Q'76. *th' affliction* QqFf, Rowe+, Jen. Coll. El. White, Dyce ii, Huds.

36. *no*] *no,* F_4. *no.* $F_1F_2F_3$.

38. *for your*] *for my* Q_4Q_5, Pope+, Cap. El.

39, 40. *beauty...virtue*] Walker. *beauties...virtues* QqFf et cet.

40. *shall*] Om. Pope, Han.

41. *Will*] *May* Pope+.

[Exit Queen.] Theob. Om. QqFf.

43, 44. *here...ourselves*] *here, whilſt we* (*If ſo your majeſty ſhall pleaſe*) *retire conceal'd* Q'76.

43. *here.*] *heere,* Q_2Q_3. *heere:* Q_4Q_5.

please you] *pleaſe ye* Ff, Rowe+

44. [To Ophelia.] Johns.

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31. **Affront**] JOHNSON: To meet directly.

32. **lawful espials**] STEEVENS: Spies. CALDECOTT: Spies justifiably inquisitive. SINGER: 'An espiall in warres, a scoutwatch, a beholder, a viewer.'—Baret ELZE: These words are superfluous, injurious to the metre, and imply a justification unworthy of a king.

39, 40. **beauty . . . virtue**] WALKER (*Crit.* i, 252): Surely Sh. wrote *beauty* [*-tie*], and perhaps also *virtue*. [The 'it' in Ophelia's reply seems to support Walker's emendation so strongly that I have not hesitated to adopt his reading. Of course 'it' may be differently construed. ED.]

43. **Gracious**] ELZE: Compare 'High and mighty,' IV, vii, 43, and the Dedication to *Venus and Adonis*. CLARENDON: Of 'gracious,' thus used without a substantive, we can find no other example.

44. **bestow**] DYCE (*Gloss.*): To stow, to lodge, to place. See IV, iii, 12.

That show of such an exercise may colour 45
Your loneliness. We are oft to blame in this,—
'Tis too much proved,—that with devotion's visage
And pious action we do sugar o'er
The devil himself.

King. Oh, 'tis too true!
[*Aside*] How smart a lash that speech doth give my conscience! 50
The harlot's cheek, beautied with plastering art,
Is not more ugly to the thing that helps it
Than is my deed to my most painted word.
O heavy burthen!

Pol. I hear him coming; let's withdraw, my lord. 55
[*Exeunt King and Polonius*

Enter HAMLET.

Ham. To be, or not to be,—that is the question;

46. *loneliness*] *lowlines* Q_2Q_3. *lowlinesse* Q_4Q_5.
We are] *We're* Pope+, Jen. Dyce ii, Huds.
to blame] *too blame* QqF_1F_2.
48. *sugar*] *ſurge* Ff. *Suger* Rowe, Pope.
49, 50. *O...smart*] One line, Cap. Steev. Var. Cald. Coll. i, White.
49. *'tis too*] *'tis* Ff. *it is but too* Han.
50. [Aside] Pope+, Coll. El. White, Ktly, Huds. Before *O, tis too true!* or as including the whole speech, Cap. Jen. Steev. Var. Cald. Knt, Sing. Dyce, Sta. Glo.+, Del.
51. *plastering*] *plaſtring* Qq. *plaiſtring* F_1. *plaiſtring* F_2F_3. *plaſtiring* F_4.
52. *ugly*] *ougly* $Q_2Q_3Q_4$.
54. *O...burthen*] Om. Seymour.
55. Pol.] Erased in Coll. (MS).
let's] Om. Qq.
[Exeunt...] Cap. Exeunt. Ff. Om. Qq. Exeunt all but Ophelia. Rowe+.
56. SCENE II. Pope+.
Enter Hamlet.] Ff. After *burthen*, line 54, Qq.

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47. **too much**] JOHNSON: It is found by too frequent experience.

47. **visage**] BAILEY (ii, 341): Can anything be more preposterous than to talk of *sugaring over* the devil with a *visage?* What Sh. meant to say is clear enough: we too often disguise the devil himself with devout looks and pious acts. To express this, read: 'with devotion's *vizard* . . . we do *figure* o'er,' &c.

48. **action**] SINGER: This indicates that it was a book of prayers, which agrees with Hamlet's 'Nymph, in thy orisons.'

52. **to**] See I, ii, 140.

53. **painted**] CALDECOTT: Falsely colored. CLARENDON: Fictitious, disguised. Compare *King John*, III, i, 105.

56. JOHNSON: Of this celebrated soliloquy, which bursting from a man distracted with contrariety of desires, and overwhelmed with the magnitude of his own purposes, is connected rather in the speaker's mind than on his tongue, I shall en-

[56. To be, or not to be.]

deavor to discover the train, and to show how one sentiment produces another. Hamlet, knowing himself injured in the most enormous and atrocious degree, and seeing no means of redress but such as must expose him to the extremity of hazard, meditates on his situation in this manner: *Before I can form any rational scheme of action under this pressure of distress*, it is necessary to decide whether, *after our present state, we are* to be, or not to be. That is the question, which, as it shall be answered, will determine *whether 'tis nobler*, and more suitable to the dignity of reason, *to suffer the outrages of fortune* patiently, or to take arms against *them*, and by opposing end them, *though perhaps* with the loss of life. If *to die* were *to sleep, no more, and by a sleep to end* the miseries of our nature, such a sleep were *devoutly to be wished;* but if *to sleep* in death be *to dream*, to retain our powers of sensibility, we must *pause* to consider *in that sleep of death what dreams may come.* This consideration *makes calamity* so long endured; *for who would bear* the vexations of life, which might be ended *by a bare bodkin*, but that he is afraid of something in unknown futurity? This fear it is that gives efficacy to conscience, which, by turning the mind upon *this regard*, chills the ardor of *resolution*, checks the vigor of *enterprise*, and makes the *current* of desire stagnate in inactivity. We may suppose that he would have applied these general observations to his own case, but that he discovered Ophelia. MALONE: Dr Johnson's explication of the first five lines of this passage is surely wrong. Hamlet is not deliberating whether after our present state we are to exist or not, but whether he should continue to live, or put an end to his life; as is pointed out by the second and the three following lines, which are manifestly a paraphrase on the first: 'Whether 'tis nobler in the mind to suffer, &c., or to take arms.' The question concerning our existence in a future state is not considered till the tenth line: 'To sleep! perchance to dream!' &c. See *R. of L.* 1154. COLERIDGE: This speech is of absolutely universal interest,—and yet to which of all Shakespeare's characters could it appropriately have been given but to Hamlet? For Jaques it would have been too deep, and for Iago too habitual a communion with the heart; which in every man belongs, or ought to belong, to all mankind. LAMB (*Works*, vol. iii, p. 88. London, 1870): How far the very custom of hearing anything *spouted*, withers and blows upon a fine passage, may be seen in those speeches from *Hen. V.*, &c., which are current in the mouths of schoolboys, from their being to be found in *Enfield's Speaker*, and such kind of books. I confess myself utterly unable to appreciate that celebrated soliloquy in *Hamlet*, beginning, 'To be, or not to be,' or to tell whether it be good, bad, or indifferent; it has been so handled and pawed about by declamatory boys and men, and torn so inhumanly from its living place and principle of continuity in the play, till it has become to me a perfect dead member. CALDECOTT, criticising Dr Johnson, says that the *train of thought* is obvious enough; it is only the grammatical thread that technically may call for some unwinding. He denies that any doubt is here raised by Hamlet as to a future state of existence,—Hamlet is questioning solely what the condition of such existence is to be. 'A desire to be out of the world is one of the most strongly-marked features of Hamlet's character. It is the first wish he utters when alone: I, ii 129. But he is then restrained from anything beyond a *wish* for suicide by religious scruples. The inclination now returns upon him more forcibly (having more cause for such an impulse), and the prohibition of Heaven does not enter into consideration. It is here only, what he shall change his life for. This is the lan-

[56. To be, or not to be.]

guage and subject of a man's mind who is nearer death, than he who only wishes that it were lawful to kill himself.' HUNTER (ii, 236): This soliloquy is placed in Q_1 at the beginning of what is now Act II. It stands there most appropriately. We have seen, at the close of Act I, the state of Hamlet's mind immediately on having received the dread information and the solemn command of the Ghost; we are next presented with what was the state of his mind after a few days' reflection. He enters *solus*, in a meditative mood, and the subjects of his meditations are among the most awful which can engage mortal thoughts. This is to show his *natural* mind. Then follows the dialogue with Ophelia, which is intended to show us his *artificial* mind,—that idle, wandering folly which he assumed, the better to accomplish his object. I can conceive nothing more dramatically proper than this. It prepares for all the succeeding action in which the natural and the artificial Hamlet are so wildly combined. Why there was a change in the arrangement, or by whom it was made, I can no more explain than I can account for many other things connected with the publication of these dramas. But that the play is greatly injured by the change I feel a confident conviction; for not only is this soliloquy wanting in the place most appropriate to it, but it is now found in a place not suitable to it. Such meditations as these are not such as were likely to arise in the mind of one who had just conceived a design by which he hoped to settle a doubt of a very serious kind, and who must have been full of curiosity about the issue of his plot. If this speech is to indicate deliberation concerning suicide, or is even allied to suicide, such deliberation is surely out of place when curiosity was awake, and his mind deeply intent on something that he must do. To be sure, the hypothesis of Inconsistency will explain all; but then it will explain anything. Another very material effect is produced by the change in the point at which this *solus* speech is introduced. The line, 'But look where sadly the poor wretch comes *reading*,' immediately precedes his entry, when, supposing himself to be unobserved, he gives utterance to the musings of his mind. See also Q_1. It is thus manifest that the poet's intention was that these should be meditations of Hamlet on something which he found written in a book which he holds in his hand, a book which spoke of the evils of life, of death, their cure, of futurity, of the question of being or not being when we have shuffled off this mortal coil, and that what he says arises out of the argument in the book before him, and is not to be regarded as thoughts springing up in his own mind. [See note, line 60.] 'To be, or not to be: ay, there's the point,' as it is in the Quarto, is equivalent to, 'You, the author, are discussing the question of what shall be hereafter; you have a great and mighty subject in hand.' And the words as we now have them, 'To be, or not to be,—that is the question,' are much the same, if we regard, as we may, 'question' as equivalent to theme, argument, or subject. [There is also an analysis of this soliloquy to be found in GOLDSMITH'S *Works* (vol. iii, p. 316, London, 1854), which attempts to prove that it is 'a heap of absurdities, whether we consider the situation, the sentiment, the argumentation, or the poetry.' This essay and five others have been included in Goldsmith's works on the strength of their having appeared in *The British Magazine* during the years 1761, 1762, and 1763, but no one, I think, can read them, certainly the one in question, without agreeing with the editor of the edition, PETER CUNNINGHAM, 'that they are not by Goldsmith.' The needless attempt, however, has been made gravely to refute this essay in HACKETT'S *Notes and Comments on Shakespeare*, New York, 1863, pp. 13-59. For Ger-

Whether 'tis nobler in the mind to suffer 57
The slings and arrows of outrageous fortune,
Or to take arms against a sea of troubles,

58. *slings*] *sling* Campbell. *stings* Anon. (*Misc. Obs.* 1752), Hoffa, Walker.
arrows] *harrows* Anon. (*Misc. Obs.* 1752).

59. *a sea of*] *assail of* Warb.

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man criticisms on this soliloquy, see ZIEGLER, TIECK, ROHRBACH, RÜMELIN (footnote), in the Appendix, Vol. II.]

58. **slings**] WALKER (*Crit.* ii, 16): *Stings* is undoubtedly the true reading. [See GERTH'S extraordinary interpretation of this word in Appendix, Vol. II.]

59. **sea**] POPE: Perhaps *siege*, which continues the metaphor of 'slings,' 'arrows,' 'taking arms,' and represents the being encompassed on all sides with troubles THEOBALD: Or one might emend nearer the traces of the text: 'th' *assay* of troubles' [SINGER has no doubt that this was the word], or 'a '*say* of troubles,' *i. e.* the attempts, attacks, &c. But perhaps any change is unnecessary, considering Shakespeare's freedom in combining metaphors, and that a 'sea' is used to signify a vast quantity, multitude, or confluence of anything. The prophet Jeremiah, in chap. li, 42, calls a prodigious army, a *sea*. Æschylus is frequent in the use of this metaphor: *Septem contra Thebas* [lines 64 and 114, ed. Dindorf]. Besides, a 'sea of troubles' among the Greeks grew into proverbial usage: *κακῶν θάλασσα*. So that the phrase means the troubles of human life, which flow in upon us, and encompass us round, like a sea. HANMER: *Assailing* would preserve the propriety of the metaphor. JOHNSON: Sh. breaks his metaphors often, and in this desultory speech there was less need of preserving them. CALDECOTT: This mode of speaking is proverbial, and has been so in all ages and in all languages; neither can any metaphor be conceived more apt than that of the sea, to convey the idea of an overwhelming mass. With the closest analogy we say, a flood of transport, a torrent of abuse, a peck of troubles. Sh. uses it everywhere and in every form; and the integrity of his metaphor is that which he least thinks of. GARRICK (*Oration in Honor of Shakespeare's Jubilee*): Shakespeare's terms rather than his sentences are metaphorical; he calls an endless multitude a sea, by a happy allusion to the perpetual succession of wave on wave; and he immediately expresses opposition by 'taking up arms,' which, being fit in itself, he was not solicitous to accommodate to his first image. This is the language in which a figurative and rapid conception will always be expressed. A. E. B[RAE] (*N. & Qu.* vol. vi, 23 Oct. 1852): *To take arms against a sea* neither presents an intelligible idea in itself, nor assists in carrying on the general allusion to offensive and defensive warfare. 'Slings' and 'arrows' are figurative of *armed* aggression, against which to have recourse to *arms* in opposition is a natural sequence of idea; but if these arms are to be directed against *a sea* of troubles, the sequence is broken, and the whole allusion becomes obscure and uncertain. But the whole image is that of a *posse* of evils thronging to assail us in this life,—a *mortal* coil, as it is afterwards called, in opposition to the *immortal* coil after death of ills we know not of,—this attack we may put an end to, or 'shuffle off,' by taking arms against it, *scilicet*, 'a bare bodkin!' Thus the very necessity of the context plainly exacts some word expressive of tumultuous attack; and such a word we obtain, bearing precisely that meaning, by the slight alteration

[59. 'sea of troubles.']

of 'a sea' into *assay*. It is singular that lexicographers, amongst the several definitions they have ascribed to it, should have failed to include that one peculiar meaning,—*charge* or *onset*,—which renders it so appropriate. See II, ii, 71. But by Spenser the word is most frequently used, and its meaning most plainly indicated. See *Faerie Queene*, V, ii; V, xi. As to the probability of substitution, an equally close approximation exists between *assay* and 'a sea' as between *asters* and 'as stars;' nor is it at all certain that even in sound the vowels *a* and *e* were so distinctive in those days as in our own. The probability is still greater if it were spelt, as was often the case, with one *s*. *Assay* has all the meaning of Pope's conjecture, with the added sense, peculiar to itself, of thronging or simultaneous onset. Thus, too, in III, iii, 69, 'make assay' receives great force and beauty if interpreted, 'throng to the rescue.' [Although A. E. B. was anticipated by Theobald, yet his defence is so vigorous that I have not scrupled to insert it; it is doubtful whether his definition will apply to II, i, 65. ED.] BAILEY (i, 28) maintains that Sh. never could have written anything so inconsequent as lines 59 and 60: 'Hamlet proposes to himself the question whether he shall or shall not continue to live; but in proceeding to amplify it he performs the operation which is called *changing a child at nurse*, *i. e.* he substitutes a totally different question—namely, whether he shall continue to bear his wrongs patiently, or shall fight against them and put them down? It is as if my neighbor Lepidus, whilst deliberating whether he should remain in his present house or quit it, were to say: "To remain or to quit? That is the question; whether it is better for me to continue to endure rattling windows, &c., or to call in the carpenter, and so put an end to these annoyances."'—vol. ii, p. 305. Accordingly, Bailey believes that logic is vindicated, and the true text restored, by reading 'to take arms against *the seat* of troubles, And by a *poniard*, or by *deposing*, end them.' Or the line 'intrinsically, or considered by itself, might be restored by reading, "to take arms against a *host* of troubles;" although the principal fault of the passage would remain unaffected.'—p. 306. STAUNTON: As Sh. has already furnished us with 'a sea of joys,' 'a sea of glory,' 'a sea of conscience,' 'a sea of wax,' 'a sea of care,' any emendation is very questionable. HALLIWELL cites: 'Whatsoever it be (which hardly at the length can be depainted) that after a sea of troubles we enjoy in this life,' &c.—*The Passenger of Benvenuto*, 1612. KEIGHTLEY (who inclines to Pope's conj.) says that this is almost a solitary instance of the figurative use of 'sea' by Sh. HACKETT (p. 51): The 'sea' here is the *heart*,—the fountain of existence, and it is compared in its *agitated* condition to a 'sea of troubles.' 'The analogy between the *sea*, with its ebb and flow, through rivers, channels, and creeks, and the *heart*, by whose impulse the *blood* courses through the veins and arteries, must be obvious to every one upon reflection.' Sh. frequently compares the *heart* to a 'sea.' INGLEBY (*Sh. Hermeneutics*, p. 88): One consideration of the highest importance has been entirely ignored. When Ham. talked of ending his sea of troubles, or, as he afterwards describes it, shuffling off his mortal coil, he had a covert consciousness, a *conscience*, in fact, which stayed the hand he would have raised against his own life; viz. that this so-called ending and shuffling off was a mere delusion, just as much so as repelling the advancing waves of the sea with shield and spear. Is not the metaphor then sound and whole? If there be an incongruity in the notion of taking arms, offensively or defensively, against the sea, is there not just as great an incongruity in using a bare bodkin against

And by opposing end them? To die,—to sleep,— 60
No more; and by a sleep to say we end
The heart-ache, and the thousand natural shocks
That flesh is heir to,—'tis a consummation

60. *them?*] Pope. *them,* Q_2Q_3. *them:* Q_4Q_5Ff. *them.* Rowe, Han. Cap.

60, 61. *die,—to sleep,—No*] Pope. *die to sleepe No* Qq. *dye, to sleepe No* F_1F_2. *dye, to sleep No* F_3F_4, Rowe. *die; to sleep; No* Cap. *die: to sleep; No* Glo. +.

61. *more;*] *more,* Q_2Q_3. *more:* Q_4Q_5 $F_2F_3F_4$. *more?* Cap. Ayscough.

63. *to,—*] Cap. *too;* Qq. *to;* Rowe +, Jen. Cald. *too?* F_1. *to?* F_2F_3. *to.* F_4. *to?—* Sta.

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the soul,—the immortal part which (as Raleigh has it) 'no stab can kill'? [In proof that the metaphor in question is consistent, and has all the external evidences of authenticity, Ingleby cites a passage from Ritson's *Memoirs of the Celts* (p. 118), which is itself a translation of one in Ælian, to the effect that the Celts in the wantonness of their bravery 'oppose the overwhelming sea,' and 'taking arms rush upon the waves,' 'in like manner as if they were able to terrify or wound them.']

60. **end them**] SEBASTIAN EVANS (*Footnote* in Ingleby's *Sh. Hermeneutics*, p. 92) would omit the pronoun after 'end,' understanding by that word *die*.

60. **sleep**] THEOBALD: This seems to be sneered at by Beau. & Fl. in their *Scornful Lady* [II, i, *Works*, vol. iii, p. 25, ed. Dyce]. DOUCE (ii, 238): There is a good deal on this subject in Cardanus's *Comforte*, 1576, a book which Sh. had certainly read. In fol. 30 it is said: 'In the holy scripture, death is not accompted other than sleape, and to dye is sayde to sleape.' HUNTER (ii, 243): This seems to be the book which Sh. placed in the hands of Hamlet, and the following passages seem to approach so near to the thought of this soliloquy that we cannot doubt that they were in Shakespeare's mind when he put this speech into the mouth of Hamlet: 'How much were it better to follow the counsel of Agathius, who right well commended death, saying, that it did not only remove sickness and all other grief, but also, when all other discommodities of life did happen to man often, it never would come more than once. Seeing, therefore, with such ease men die, what should we account of death to be resembled to anything better than sleep? Moste assured it is that such sleeps are most sweet as be most sound, for those are the best where in like unto dead men we dream nothing. The broken sleeps, the slumber, and dreams full of visions, are commonly in them that have weak and sickly bodies.'—Book ii. CLARENDON: These resemblances to Cardan are not very striking.

61. **more**] KNIGHT: Surely the doubt [indicated by Capell's '?'] whether death and sleep are identical comes too early; the reasoning proceeds to assume that they are the same. In line 65 comes the doubt—'perchance to dream.' The 'no more' is *nothing more*.

61. **to say we**] BAILEY (i. 42) thinks that 'to say' here breaks the train of thought, and has nothing to do where it is placed. 'By simply expunging "say we" every one will be sensible how greatly the passage is improved, and that the introduction of *saying* is a sheer impertinence which could not have proceeded from the clear head of our great dramatist.' But for metre's sake a foot must be supplied, which will be appropriate in sound, form, and sense—this foot Bailey thinks is to be found in *straightway*.

Devoutly to be wish'd. To die;—to sleep;—
To sleep! perchance to dream! ay, there's the rub; 65
For in that sleep of death what dreams may come,
When we have shuffled off this mortal coil,

64. *wish'd. To*] *wisht to* Qq.

64, 65. *To...sleep!*] Cap. *die to sleepe, To sleepe*, QqFf. *die,—to sleep; To sleep!* Knt, Dyce. *die, to sleep;—To sleep*, Sta. *die,—to sleep,—To sleep;* Ktly. *die, to sleep; To sleep:* Glo.+.

66. *come,*] *come* Q_2Q_3. *come?* Q_4Q_5.

67. *we have*] *he have* F_2. *he hath* F_3F_4.

shuffled] *shuffel'd* F_1F_2.

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65. rub] CLARENDON: A term of bowls, meaning a collision hindering the bowl in its course.

66. what dreams] HUNTER (ii, 239): Sh. seems to have been deeply impressed with a feeling of the misery of uneasy dreams; we see it in Clarence, and more awfully in Richard; we have also in his plays the effect of pleasant dreams. [The accent in reading should be laid on 'what.' It is the kind of dreams from which Hamlet here recoils, not from the mere fact of dreaming; the horror at that supposition is expressed in line 65. ED.]

67. coil] WARBURTON: Turmoil, bustle. HEATH: The incumbrance of this mortal body. STEEVENS: Compare *A Dolfull Discours of Two Strangers*, &c., published by Churchyard, among his *Chippes*, 1575: 'Yea, shaking off this sinfull soyle Me thincke in cloudes I see,' &c. M. MASON (p. 383) agrees with Heath in referring this to the body, this 'covering of flesh,' and is persuaded that we should read 'mortal *spoil*,' which is the same word as the slough which the snake casts every year. In sense it means the same as 'the case of flesh,' in *Bonduca* [IV, iv, p. 82, Beau. & Fl. *Works*, ed. Dyce]; and again, 'a separation Betwixt this spirit and the case of flesh.' —*The Elder Brother* [IV, iii, p. 262, Beau. & Fl. *Works*, ed. Dyce]; but the most complete parallel is 'this muddy vesture of decay.'—*Mer. of Ven.* V, i, 64. CALDECOTT: It is here used in each of its senses: turmoil, or bustle, and that which entwines or wraps round. Snakes generally lie like the coils of ropes; and, it is conceived, that an allusion is here had to the struggle which that animal is obliged to make in casting his slough. HUNTER (ii, 240): He was thinking of the *coil* of a rope. With this expression 'shuffled off' better coheres. SINGER: It is remarkable that under *garbuglio*, which corresponds in Italian to our 'coil,' Florio has 'a pecke of troubles,' of which Shakespeare's 'sea of troubles' may be only an aggrandised idea. ELZE: With what reason can turmoil or noise be termed mortal? And how can we shuffle off a mortal noise? We are convinced that under 'coil' is concealed an error which we can remedy by an almost imperceptible change, if instead of 'coil' we read *vail*. Vail means a covering, an integument, and our body is the mortal covering or integument which we must shuffle off in order to enter on the life beyond. In Botany *vail* is the envelope, the chalypter of mosses, which enfolds the fructifying organs and which is burst by them, and it is not impossible that it was used generally for the envelope of buds. We do not venture to assert that Sh. knew this meaning of the word, but we know with what keen looks he must have examined nature. Beyond a doubt, *clay* would be better, but it would harmonise less with the received text. Elze (*Shakespeare-Jahrbuch*, vol. ii, p. 362) advocates the substitution of *soil* for 'coil,' which word he found in the *Dolfull Discours*, quoted

Must give us pause; there's the respect 68
That makes calamity of so long life;
For who would bear the whips and scorns of time, 70

by Steevens. Elze supports his conjecture very ably, but it is needless. 'Shuffle' decides; a *coil* may be said to be *shuffled* off, but *soil* would be *shaken* off. HUDSON: As Wordsworth has it: 'the fretful stir unprofitable, and the fever of the world.' In *N. & Qu.* 23 Feb. '56, INGLEBY started the question of how far the popular interpretation of 'coil,' as *the body*, is justified; the discussion was continued by 'X.' on the 15 March following, who maintained that in every instance where the word is used by Sh. it means *turmoil, tumult;* and in a second communication to the same journal on the 11th Oct., the same correspondent pertinently asks whether the contrast be not intended between 'coil' and 'quietus.' INGLEBY replied (8 Nov. '56) that the interpretation of *body* for 'coil' was a popular error, not his, and that it perhaps arose, as suggested to him by a correspondent, from a confusion on the part of the public between the present passage and *Colossians*, iii, 9, with a reference also to 2 *Corinthians*, v, 1-5. H. T. RILEY (8 Nov. '56, also) has no doubt that 'coil' refers to the *body*, and that it was probably suggested by *Romans*, vii, 24. The coil received its quietus on 18 Sept. '58, by 'A. M. of Greenock,' who cites a derivation of the word from the Gaelic *cochul*, meaning the scaly integument which clothes the lower limbs of a mermaid [!]. INGLEBY, however, in his excellent *Sh. Hermeneutics* (p. 88, footnote), says that the analogies are too strong in favor of the 'mortal coil' being what Fletcher, in *Bonduca*, calls the 'case of flesh.' [Caldecott's inter pretation, that 'coil' is used in both senses, seems to me the true one. ED.]

68, 69. **Must . . . life;**] WALKER (*Crit.* iii, p. 265): Arrange *metri gratiâ*, if not also to the heightening of the effect, as three lines, ending 'pause.', 'calamity', 'life.'.

68. **pause**] CALDECOTT: Stop our career, occasion reflection. MOBERLY: This word is foı obvious reasons made to take up the time of *three* syllables in pronunciation; so correction is needless.

68. **respect**] WARBURTON: Consideration, motive. SINGER: This is Shakespeare's most usual sense of the word.

70. **time**] WARBURTON: The evils complained of are not the product of time or duration only, but of a corrupted age or manners. We may be sure that Sh. wrote 'of *th'* time.' JOHNSON: 'Whips' and 'scorns' have no great connection with one another, or with *time*. Though at all *times scorn* may be endured, the *times* that put men ordinarily in danger of whips are very rare. If 'whips' be retained, read: 'whips and scorns of *tyrants*.' But I think that *quip* [anticipated by GREY (ii, 295). ED.], a *sneer*, a *sarcasm*, is the proper word. I propose, but not confidently, 'the *quips* and scorns of *title*.' [These conjectures of Johnson's were omitted in the Variorum of 1793 and subsequent ones. ED.] STEEVENS: I think we might venture to read, 'whips and scorns *o' the times*,' *i. e.* times satirical as the age of Sh., which probably furnished him with the idea. HUNTER (ii, 240): 'Time' is used by early writers as equivalent to the modern expression, *The Times*. Taylor the Water Poet has: 'mock'd in rhyme, And made the only scornful theme of *Time*.' Sh. himself seems to use *time* in the same manner in *Rich. III:* IV, iv, 106. CLARENDON: Compare Southwell, *Saint Peter's Complaint*, stanza v, l. 4 [p. 12, ed. Grosart]: 'The scorne of Time, the infamy of Fame.'

To grunt and sweat under a weary life, 77
But that the dread of something after death,
The undiscover'd country from whose bourn
No traveller returns, puzzles the will, 80

77. *grunt*] *groan* Q'76, Pope+, Cap.
life,] *life?* Q_4Q_5, Pope, Theob. Warb.
79. *The undiscover'd*] *The undiſcovered* Ff. *That undiscover'd* Pope+.
79. *bourn*] Cap. *bourne* Pope+ *borne* QqF_1F_2, Han. Jen. *Born* F_3F_4, Rowe.

STEEVENS: A small dagger. Thus, '— Out with your bodkin, Your pocket-dagger, your stiletto.'—Beau. & Fl., *Custom of the Country* [II, iii, *Works*, p. 424, ed. Dyce]. Again, in *Sapho and Phao*, 1591: '— a desperate fray between two, made at all weapons, from the brown bill to the bodkin.' HUNTER (ii, 241): Reginald Scot (*Discovery of Witchcraft*, fol. 1665, p. 198, first printed in the time of Elizabeth) plainly distinguishes a dagger from a bodkin.

76. **fardels**] NARES: A burden. [Thus, in *Acts*, xxi, 15: 'after these days we trussed up our fardels and went vp to Jerusalem.'—*Version of* 1581. ED.] COLLIER (ed. 1): '*These* fardels' is clearly wrong on every account. HUNTER (ii, 242): '*These* fardels' refer to the evils just specified, and the text should so read. WALKER (*Crit.* iii, 266): The Ff reading is 'perhaps right.' Contract 'who would' to *who'ld*. LETTSOM (*footnote to foregoing*): This contraction is not necessary for the metre, see Walker (*Vers.* p. 101): '— an *extra syllable* is not admissible in the body of the line, except when it comes immediately after a pause, namely, a short extra syllable after the fourth or sixth syllable of the line.' WHITE: The reading of the Qq loses, with the pronoun 'these,' the essential thought: that the crosses which Hamlet has just enumerated are the fardels. CORSON also upholds the Ff.

77. **grunt**] JOHNSON: This can scarcely be borne by modern ears. (*Note on* 'hugger-mugger,' IV, v, 80.): If phraseology is to be changed as words grow uncouth by disuse, or gross by vulgarity, the history of every language will be lost. STEEVENS: In Stanyhurst's *Virgil*, 1582, 'supremum congemuit' is given '— for sighing it grunts.' Again, in Turberville's *Ovid*, '— round about I heard Of dying men the grunts.'—*Epist.* xiv, *Hypermnestra to Lynceus*. To the ears of our ancestors it probably conveyed no unpleasing sound: thus Chaucer, 'But never gront he at no strook but oon.'—*The Monkes Tale*, line 718, ed. Morris. Compare *Jul. Cæs.* IV, i, 22. KNIGHT: The players in their squeamishness always give us *groan*; and if they had not the terror of the blank verse before them, they would certainly inflict *perspire* upon us. STAUNTON: See Armin's *Nest of Ninnies* [p. 26, ed. Sh. Soc.]: '— how the fat fooles of this age will gronte and sweat under this massie burden,' &c.

79. **The**] KEIGHTLEY (*Exp.* 292): I read '*In* the.' If any one refuses his assent to this very slight addition to the text, and which for the first time gives it sense, I must leave him to his own devices.

79. **bourn**] NARES: A limit, a boundary.

80. **returns**] The apparent oversight contained in the assertion that no traveller returns from that bourn, when Hamlet had himself seen and talked with such a traveller, THEOBALD endeavors to explain away by showing that the Ghost comes only from Purgatory, not from the last and eternal residence of souls in bliss or

And makes us rather bear those ills we have 81
Than fly to others that we know not of?
Thus conscience does make cowards of us all,
And thus the native hue of resolution
Is sicklied o'er with the pale cast of thought, 85
And enterprises of great pith and moment

81. *ills*] *illes* F_2F_3.
83. *of us all*] Om. Qq.
84. *native hue*] *healthful face* Q'76.
hue] *hiew* Qq. *hew* F_2F_3.
85. *Is...thought*] *Shews sick and pale with thought* Q'76.
sicklied] *sickled* Qq.
86. *pith*] *pitch* Qq, Jen. El. Cam. Cla.

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misery. FARMER: This has been cavilled at by Lord Orrery and others, but without reason. The idea of a *traveller* in Shakespeare's time was of a person who gave an account of his adventures. STEEVENS: Compare, 'Qui nunc it per iter tenebricosum, Illuc unde negant redire quenquam.'—Catullus. DOUCE: No translation of Catullus into English is known to have been made. Both writers may have casually adopted the same sentiment. MALONE (anticipated, however, by GENTLEMAN, in the *Dramatic Censor*, i, 23, 1770) asserts that Sh. meant that from the unknown regions of the dead no traveller returns with all his *corporeal powers*, such as he who goes on a voyage of discovery brings back. The Ghost being 'invulnerable as the air,' was consequently *incorporeal*. SCHLEGEL (*Lectures*, &c. ii, 196, footnote): Sh. wished purposely to show that Ham. could not fix himself in any conviction of any kind whatever. ROFFE (p. 31): According to that philosophy which the Spiritualist believes to have been Shakespeare's, Ham. was perfectly correct in using this phraseology. Surely there is no skepticism in Ham., nor inadvertency in Sh.: a departed spirit appears to the spiritual eyes of the man, and not to his natural eyes; consequently does not, and cannot, overpass 'the bourn' which separates the spiritual and causal world from the natural and effect world. COLERIDGE silences the question for ever: 'If it be necessary to remove the apparent contradiction,—if it be not rather a great beauty,—surely it were easy to say that no traveller returns to this world, as to his home or abiding-place.' HARTLEY COLERIDGE (*Essays and Marginalia*, i, 170): I will not say that an apparition might not confirm the faith of an Hereafter, where it pre-existed, but where that faith was not, or was neutralised by an inward misery, implicated with the very sense of being, its effect would be but momentary or occasional,—a source of perplexity, not of conviction,—throwing doubt at once on the conclusions of the understanding and the testimony of the senses, and fading itself into the twilight of uncertainty, making existence the mere shadow of a shade.

83. **cowards**] BLAKEWAY: Compare *Rich. III*: I, iv, 138.

84. **native hue**] HUNTER (ii, 242): This was no doubt *red*. CLARENDON: Natural colour. Compare *Love's Lab.* IV, iii, 263.

85. **thought**] HUNTER: 'Thought' is melancholy, whose hue was pale, *Mid. N. D.* I, i, 15. CLARENDON: Care, anxiety. See IV, v, 182. 'An alderman of London was put in trouble, and died with thought, and anguish.'—Bacon, *Henry VII*, p. 230. [Compare 'Take no thought for the morrow.'—*Matt.* vi, 34.]

86. **pith**] RITSON: I prefer 'pitch,' with an allusion to *pitching* or throwing the bar,—a manly exercise, usual in country villages. STAUNTON: We suppose 'pitch'

With this regard their currents turn awry 87
And lose the name of action. Soft you now!
The fair Ophelia?—Nymph, in thy orisons
Be all my sins remember'd.
Oph. Good my lord. 90
How does your honour for this many a day?
Ham. I humbly thank you; well, well, well.
Oph. My lord, I have remembrances of yours,
That I have longed long to re-deliver;
I pray you now, receive them.
Ham. No, not I; 95

87. *currents*] *currants* $F_2F_3F_4$.
awry] *away* Ff, Rowe, Cap. Cald. Knt.
88. [Seeing Oph. Rowe+. ...with a book. Johns.
89. *Ophelia?*] *Ophelia*, Qq. *Ophelia:* Cap. Steev. Var. Cald. Knt, Sing. *Ophelia!* Han. Sta. Dyce ii, Glo.+, Huds.
orisons] *orisons* QqF_1. *Horisons* $F_2F_3F_4$. *oraisons* Rowe, Pope, Jen.
90. *remember'd.*] *remembred?* Q'76.
92. *you; well, well, well.*] *you well.* Q_2Q_3. *you; well.* Q_4Q_5. *you, well.* Han. Johns. Cap. Jen. Steev. Var. El. *you; well,*— Pope. *you, well;*—Theob. Warb. *you; well, indifferent well.* Seymour.
94. *long*] Om. Q'76. *much* Pope, Han.
95. *you now,*] $F_2F_3F_4$, Cap. *you now* QqF_1, Rowe, Pope, Sing. Ktly. *you, now* Theob. et cet.
No, not I] *No, no* Ff, Rowe, Cald. Knt, Sta. *No* Pope+.
95, 96. *No...aught.*] Cap. One line, QqFf, Rowe+, Jen. Knt, Sta.
95. *I; I*] *I; You do mistake: I* Seymour.

refers to the *pitch* or summit of the falcon's flight, and 'great pitch and moment' means 'great eminence and import.' [Staunton followed the Ff, although he said he preferred the Qq. ED.] CAMBRIDGE EDD: In this doubtful passage we have retained the text of Qq, although the player's Quartos of 1676, 1683, 1695, and 1703 have, contrary to their custom, followed the Ff, which may possibly indicate that 'pith' was the reading according to the stage tradition. CLARENDON: For 'pitch,' see *Twelfth Night*, I, i, 12; *Rich. II:* I, i, 109. 'Pitch' seems more appropriately joined to 'moment' than 'pith.' We have had 'pith and marrow' already, I, iv, 22. Whether we read 'pitch' or 'pith,' there is an equally sudden change of metaphor in 'current.' See line 59.

87. **awry**] CORSON: 'Turn *away*' expresses more of an entire *change* of current, which is Hamlet's idea, than does 'turn *awry*.'

88. **Soft you now**] CALDECOTT: A gentler pace! have done with this lofty march. CLARENDON: Hush, be quiet. Compare *Much Ado*, V, i, 207.

89. **Nymph**] HALLIWELL: It has been doubted if the title of 'Nymph,' applied to any other than a water-deity, were in use in Shakespeare's time. It occurs, however, applied to the heroine, in Lodge's romance of *Rosalynde*, 1590.

89. **orisons**] JOHNSON: This is a touch of nature. Hamlet, at the sight of Ophelia, does not immediately recollect that he is to personate madness, but makes her an address grave and solemn, such as the foregoing meditation excited in his thoughts.

I never gave you aught. 96

Oph. My honour'd lord, I know right well you did;
And with them words of so sweet breath composed
As made the things more rich: their perfume lost,
Take these again; for to the noble mind 100
Rich gifts wax poor when givers prove unkind.
There, my lord.

Ham. Ha, ha! are you honest?

97. *I know*] Ff, Rowe, Pope, Han. Cald. Knt, Coll. White, Huds. *you know* Qq et cet.

99. *the things*] *these things* Qq, Jen.
rich; their perfume lost.] Q_4Q_5. *rich, their perfume lost.* Q_2Q_3. *rich, then perfume left:* $F_1F_2F_3$. *rich, then perfume left:* F_4. *rich: that perfume lost.* Rowe +.

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92. **well**] MOBERLY: 'Well' becomes twice over a dissyllable by ironical modulation.

96. **aught**] DOWDEN (p. 139): As things were, Ham. quickly learned, and the knowledge embittered him, that Oph. could neither receive great gifts of soul, nor in return render equivalent gifts. There is an exchange of little tokens between the lovers, but of the large exchange of soul there is none, and Ham. in his bitter mood can truthfully exclaim: 'I never gave you aught.'

97. **I know**] CORSON: Ophelia's meaning is, The remembrances you gave me may have been trifles to *you*, such trifles as left no impression on your mind of your having given them; but *I* know right well you did, as they were most dear to me at the time. 'I' should be read with a strong upward circumflex.

99. **lost**] DANIEL (p. 75): The Ff give a very good reading, or qy. *reft*. In the next line read, 'Take *them* again.'

102. **There, my lord**] MARSHALL (p. 28): At this point, just as Oph. is going to force back on Ham. the sweet remembrances of his love, the fussy old Polonius, who has been fidgeting behind the arras, anxious to see the result of his most notable device, pops his head out, and in so doing drops his chamberlain's staff. Ham. hears the noise, and instantly suspects the truth, that he is being made the object of an artfully devised scheme to entrap him into some confession of his secret.

103. RICHARDSON (*Essays*, &c., fifth ed., 1797, p. 102): Hamlet's air and manner here should not be perfectly grave and serious. Nor is there anything in this dialogue to justify the tragic tone with which it is frequently spoken. Let Ham. be represented as delivering himself in a light, airy, unconcerned, and thoughtless manner, and the rudeness, so much complained of, will disappear. COLERIDGE: Here it is evident that the penetrating Ham. perceives, from the strange and forced manner of Oph., that the sweet girl was not acting a part of her own, but was a decoy; and his after-speeches are not so much directed to her as to the listeners and spies. Such a discovery in a mood so anxious and irritable accounts for a certain harshness in him;—and yet a wild upworking of love, sporting with opposites in a wilful self-tormenting strain of irony, is perceptible throughout. 'I did love you once;'—'I lov'd you not;'—and particularly in his enumeration of the faults of the

Oph. My lord?
Ham. Are you fair? 105
Oph. What means your lordship?

104. *lord?*] Cap. *lord.* QqFf. *lord*— Rowe+, Jen.

sex from which Oph. is so free, that the mere freedom therefrom constitutes her character. Note Shakespeare's charm of composing the female character by the absence of characters, that is, marks and out-jottings. LAMB (iii, 95, ed. 1870): All the Hamlets that I have ever seen, rant and rave at Oph. as if she had committed some great crime, and the audience are highly pleased, because the words of the part are satirical, and they are enforced by the strongest expression of satirical indignation of which the face and voice are capable. But then, whether Ham. is likely to have put on such brutal appearances to a lady whom he loved so dearly, is never thought on. The truth is, that in all such deep affections as had subsisted between Ham. and Oph. there is a stock of *supererogatory love* (if I may venture to use the expression), which in any great grief of heart, especially where that which preys upon the mind cannot be communicated, confers a kind of indulgence upon the grieved party to express itself, even to its heart's dearest object, in the language of a temporary alienation; but it is not alienation, it is purely a distraction, and so it always makes itself to be felt by that object; it is not anger, but grief assuming the appearance of anger,—love awkwardly counterfeiting hate, as sweet countenances when they try to frown; but such sternness and fierce disgust as Ham. is made to show is no counterfeit, but the real face of absolute aversion,—of irreconcilable alienation. It may be said he puts on the madman; but then he should only so far put on this counterfeit lunacy as his own real distraction will give him leave; that is, incompletely, imperfectly; not in that confirmed, practised way, like a master of his art, or, as Dame Quickly would say, 'like one of those harlotry players.' HAZLITT (p. 110): Hamlet's conduct to Oph. is quite natural in his circumstances. It is that of assumed severity only. It is the effect of disappointed hope, of bitter regrets, of affection suspended, not obliterated, by the distraction of the scene around him! Amidst the natural and preternatural horrors of his situation, he might be excused in delicacy from carrying on a regular courtship. When his 'father's spirit was in arms,' it was not the time for the son to make love in. He could neither marry Oph., nor wound her mind by explaining the cause of his alienation, which he durst hardly trust himself to think of. It would have taken him years to come to a direct explanation on the point. In the harassed state of his mind he could not have done otherwise than he did. His conduct does not contradict what he says of his love for her when he sees her grave. VISCHER (*Krit. Gänge*, p. 102) conjectures that Ham. suspects that the Queen is eavesdropping, and that what he says here is aimed at her.

103. **honest**] STAUNTON: That 'honest' in this dialogue is equivalent to *chaste* or *virtuous*, it would be superfluous to mention, but that some critics, in their strictures on the conduct of Hamlet in the present scene, appear to have forgotten it. The beginning recalls to mind some passages in Shirley's, *The Royal Master*, IV, i: '*King*. Are you honest? *Theo.* Honest! *King*. I could have used the name of chaste Or virgin; but they carry the same sense.'—[*Works*, vol. iv, p. 156, ed. Dyce.] CLARENDON: See *Winter's Tale* II, i, 68 and 76.

Ham. That if you be honest and fair, your honesty 107
should admit no discourse to your beauty.

Oph. Could beauty, my lord, have better commerce
than with honesty? 110

Ham. Ay, truly; for the power of beauty will sooner
transform honesty from what it is to a bawd than the force
of honesty can translate beauty into his likeness; this was
sometime a paradox, but now the time gives it proof. I
did love you once. 115

Oph. Indeed, my lord, you made me believe so.

Ham. You should not have believed me; for virtue
cannot so inoculate our old stock but we shall relish of it;
I loved you not.

Oph. I was the more deceived. 120

Ham. Get thee to a nunnery; why wouldst thou be a

107. *your honesty*] *you* Qq, Pope+, Mal. Steev.

109. *commerce*] *comerse* Q_2Q_3. *comerce* $Q_4F_1F_2F_3$. *converse* Anon.*

110. *with*] *your* Ff.

113. *into*] *in* Q_5. *to* Q'76.
his] *its* Pope+. *it's* Cap.

114. *sometime*] *sometimes* F_3F_4, Rowe, Pope.

118. *inoculate*] *innocculate* F_1. *inocculate* F_2F_3. *inocualte* F_4. *euocutat* Q_2Q_3. *euacuat* Q_4. *euacuate* Q_5. *evacuate* Q'76, Jen.

119. *I loved you not.*] *I did love you once.* Rowe ii; Pope, in the margin.

121. *to*] Om. Qq.

121, 129, 137, 140, 149. *nunnery*] *Nunry* Qq.

107, 108. **honesty . . . beauty**] JOHNSON: The true reading seems to be: 'you should admit *your honesty* to no discourse with your beauty.' This is the sense evidently required. CALDECOTT: 'If you really possess these qualities, chastity and beauty, and mean to support the character of both, your honesty should be so chary of your beauty as not to suffer a thing so fragile to entertain discourse, or to be parleyed with.' The lady, 'tis true, interprets the words otherwise, giving them the turn that best suited her purpose. SINGER: 'Honesty may be corrupted by flattering discourse addressed to beauty.' Ham. remarks respecting women generally. CLARENDON: Hamlet says that honesty or virtue, personified as the guardian of beauty, should allow none, not even himself, to discourse with the latter.

114. **the time**] The present age. See *Macb.* I, v, 61.

116 and 120. MRS JAMESON (i, 275): Those who ever heard Mrs Siddons read *Hamlet* cannot forget the world of meaning, of love, of sorrow, of despair, conveyed in these two simple phrases. Here and in lines 155, 156, are the only allusions to herself and her own feelings in the course of the play; and these, uttered almost without consciousness on her own part, contain the revelation of a life of love, and disclose the secret burthen of a heart bursting with its own unuttered grief

118. **it**] DELIUS: This refers to 'old stock.'

breeder of sinners? I am myself indifferent honest; but yet I could accuse me of such things that it were better my mother had not borne me; I am very proud, revengeful, ambitious; with more offences at my beck than I have 125 thoughts to put them in, imagination to give them shape, or time to act them in. What should such fellows as I do crawling between heaven and earth? We are arrant knaves all; believe none of us. Go thy ways to a nunnery. Where's your father? 130

Oph. At home, my lord.

Ham. Let the doors be shut upon him, that he may play the fool no where but in's own house. Farewell.

124, 125. *revengeful, ambitious*] *revengefull. Ambitious*, $F_2F_3F_4$.
124. *borne*] *born* F_3F_4.
126. *in, imagination to*] *in imagination, to* Ff, Rowe.
128. *heaven and earth*] *earth and heaven* Qq, Cap. Jen. Steev. Var. Cald. Sing. Ktly, Glo. Dyce ii, Cla.
129. *all*] Om. Qq, Pope+, Jen.
132, 133. *Let...house.*] Two lines, the first ending *him*, Qq.
133. *no where*] *no way* Ff, Cald. Knt. *in's*] *in his* Ktly.

125. **beck**] STEEVENS: That is, always ready to come about me. CALDECOTT: With more vitious dispositions, like evil genii at my elbow, and ready at a nod to start into act, than can be distinctly conceived. COLLIER (ed. 2): The (MS) has *back;* one word may have been easily mistaken for the other. WALKER (*Crit.* iii. 266) makes the same emendation, and LETTSOM, in a footnote, adds, 'not meaning, I suppose, that Hamlet is *loaded with offences; that* would require "*on* my back!" but that he is the leader and disposer of a whole host of offences.'

126. **in**] WARBURTON: A word is dropped out; read 'in *name*.' This was the progress. The offences are first conceived and named, then projected to be put in act, then executed. HEATH: I see no business the naming hath to do in this progress. JOHNSON: 'To put a thing into thought,' is to 'think on it.'

130. **father**] GRANT WHITE (*The Case of Hamlet the Younger*, The Galaxy, April, 1870, p. 540): There is no warrant for the opinion that Ham. had discovered that the King and Pol. were overhearing him, which indeed is suggested only as a support to the indefensible assumption that Ham. being good at heart, his conduct must have been always thoroughly estimable and consistent; whereas there are no graver offences nor grosser errors than those into which men fall for lack of resolution. MARSHALL (*A Study of Hamlet*, p. 28): Ham., before condemning Oph. as an accomplice in the contemptible trick of spying on him, wishes to put her to the plain proof; he therefore turns round and holds out his hand towards her; she, forgetting her part, and thinking, poor girl, that he is going to take her to his breast and forgive her, flies across to him; he checks her with his outstretched hand, and, holding hers, looks straight into her eyes, as only one who loves her has a right to look into a maiden's eyes, and solemnly asks her the question: 'Where is your father?' She falters out her first lie. Then indignation takes the place of sorrow with Ham.

Oph. [*Aside*] Oh, help him, you sweet heavens!

Ham. If thou dost marry, I'll give thee this plague for 135
thy dowry: be thou as chaste as ice, as pure as snow, thou
shalt not escape calumny. Get thee to a nunnery, go; fare-
well. Or, if thou wilt needs marry, marry a fool; for wise
men know well enough what monsters you make of them.
To a nunnery, go; and quickly too. Farewell. 140

Oph. [*Aside*] O heavenly powers, restore him!

Ham. I have heard of your paintings too, well enough;
God has given you one face, and you make yourselves
another; you jig, you amble, and you lisp, and nickname
God's creatures, and make your wantonness your ignor- 145

134, 141. [Aside] Ed.
135. *plague*] *plage* Q_4.
137. *go*] Om. Qq, Pope+, Cap. Jen. Steev. Var. Coll. Sing. El. Ktly.
140. *too*] *to* Qq.
141. *O*] Om. Qq, Pope+, Cap. Jen. Steev. Var. Coll. Sing. El. *Ye* Ktly.
142. *paintings*] *pratlings* F_1. *pratling* $F_2F_3F_4$, Rowe. *painting* Pope+. *prattlings* Cald. Knt i.
too] Om. Qq.
143. *God*] *Nature* Q'76.
has] Ff, Rowe+, Dyce, Glo. Huds. *hath* Qq et cet.
face] *pace* Ff, Rowe, Cald. Knt i.
143. *yourselves*] *your ſelues* Q_5. *your ſelfes* $Q_2Q_3Q_4$. *your ſelfe* F_1F_2. *your ſelf* F_3F_4, Rowe, Pope, Han.
144. *jig*] Q'76. *gig* Qq. *gidge* Ff.
you amble] *& amble* Qq, Jen.
lisp,] Q'76, F_4. *liſpe,* $F_1F_2F_3$. *liſt* Qq.
and nickname] *you nickname* Qq.
145. *God's*] *Heavens* Q'76.
145, 146. *wantonness your ignorance*] *ignorance your wantonness* Anon.*
your ignorance] *ignorance* Qq, Jen.

139. **monsters**] DELIUS: Compare *Oth.* IV, i, 63.

142. **paintings**] COLLIER: As BARRON FIELD observes to me: 'Hamlet does not mean that he had heard that Ophelia painted, but that women were in the habit of painting themselves. Throughout the scene he speaks generally.' STEEVENS: See Drayton's *Mooncalf* [*Works*, p. 173, *b.* ed. 1748], where these destructive aids to beauty are satirised. DOUCE (ii, 241): Compare *Isaiah*, iii, 16. In defence of the Ff, it has not been noticed that 'lisp' seems to refer to *prattlings*, as 'jig' and 'amble' do to *pace.* COLLIER (ed. 2): The (MS) sustains the Qq.

144. **nickname**] WEDGWOOD: *Ekename* or *nekename*, agnomen. — *Prompt. Parv. Ekename*, from *eke*, in addition, besides; *nickname*, as a name given in derision, from Fr. *faire la nique*, to jeer, or Ger. *necken*, to tease. But the great variety of forms looks more like a series of corruptions of a common original, which being no longer understood has been accidentally modified or twisted in order to suit the meaning. Such an original may perhaps be found in Lap. *like namm*, Fin. *liika nimi*, Esthon. *liig nimmi*, a by-name, surname, the first element of which in the three languages signifies an excess of, beside.

145. **ignorance**] JOHNSON: You mistake by *wanton* affectation, and pretend to mistake by *ignorance.* WHITE: I do not quite apprehend the meaning of this passage; but it seems to imply that the women affected a pretty, innocent ignorance

ance. Go to, I'll no more on't; it hath made me mad. 146
I say, we will have no more marriages; those that are married already, all but one, shall live; the rest shall keep as they are. To a nunnery, go. [*Exit.*

Oph. Oh, what a noble mind is here o'erthrown! 150
The courtier's, scholar's, soldier's, eye, tongue, sword;
The expectancy and rose of the fair state,
The glass of fashion, and the mould of form,

146. *Go to*] *goe to* $Q_2Q_3Q_4$. *Go too* F_1. *Goe* F_2. *Go* F_3F_4, Rowe, Pope, Han.

on't] *of't* Mal. Steev. Var. Cald. *of it* Sing. ii, Ktly.

147. *no more marriages*] *no mo marriage* Qq.

148. *live*] Om. $F_2F_3F_4$.

149. [Exit.] Exit Hamlet. Ff.

150. *o'erthrown*] *othrowne* Q_4Q_5.

151. *scholar's, soldier's*] Q_1, Han. Sing. ii, Coll. ii, Sta. White, Ktly, Huds. *soldier's, scholar's*, QqFf et cet.

scholar's,] *schollers*, $Q_2Q_3Q_4$. *Scholers*, Q_5. *Schollers:* F_1. *Schollers?* F_2. *Schollars?* F_3. *Scholars!* F_4, Rowe, Om. Jen. (a misprint?)

152. *expectancy*] *expectansie* F_1F_2. *expectation* Qq, Jen.

as a mask for their wantonness. MOBERLY: Use ambiguous words, as if you did not know their meaning.

148. **one**] MALONE: His step-father. COLERIDGE: Observe this dallying with the inward purpose, characteristic of one who had not brought his mind to the steady acting point. He would fain sting the uncle's mind;—but to stab his body!—Ophelia's soliloquy is the perfection of love—so exquisitely unselfish.

149. **go.**] CALDECOTT: 'After having gone to the extremity of the stage, from a pang of parting tenderness, Mr Kean came back to press his lips to Ophelia's hand. It had an electrical effect on the house.'

151. **scholar's, soldier's**] In support of the QqFf, FARMER refers to *R. of L.* 615, 616, as a proof that Sh. has elsewhere disregarded the exact collocation of words, and also refers to Quintilian for a similar oversight. All edd. who notice this line justify the reading of Q_1, even while following the QqFf in their text. ROHRBACH, in his clever book, in which, with the utmost gravity, he turns all that Ham. does or says into ridicule, asserts (p. 136) that the text of QqFf is correct, and conveys Shakespeare's true meaning: 'Are not Hamlet's bravado and his two conversations with Oph. more in the style of a soldier, bred in the camps of Elizabeth's time, than of a scholar? And is not his sword that of a student—namely, a rapier, with which he is matched against Laertes? Is not his fighting a mere pastime of the fencing school? And when he really fights in earnest, is it not the sword of a scholar that he uses—namely, his *tongue?* Sh. wears a serious face, but don't trust him; he's laughing in his sleeve.'

152. **fair state**] DELIUS: The state is 'fair,' because Hamlet adorns it as the 'rose.' CLARENDON: For a similar prolepsis see *Macb.* I, vi, 3; III, iv, 76; *Rich. II:* II. iii, 94.

153. **form**] JOHNSON: The model by whom all endeavored to form themselves. CALDECOTT: The cast in which is shaped the only perfect form. HUDSON: Com

The observed of all observers, quite, quite down!
And I, of ladies most deject and wretched, 155
That suck'd the honey of his music-vows,
Now see that noble and most sovereign reason,
Like sweet bells jangled out of tune, and harsh;
That unmatch'd form and feature of blown youth
Blasted with ecstasy; Oh, woe is me, 160
To have seen what I have seen, see what I see!

155. *And I*] *Have I* F_1F_2. *I am* F_3 F_4, Rowe+.
156. *music*] *musickt* $Q_2Q_3Q_4$.
vows,] Han. *vowes;* Qq. *vowes:* or *vows:* Ff, Rowe+. *vows!* Jen.
157. *that noble*] *what noble* Qq.
158. *jangled out of tune*,] Ff, Rowe +, Cors. *iangled out of time*, Qq, Jen. *jangl'd, out of tune* Cap. et cet.
159. *unmatch'd*] *vnmarcht* Q_5. *unsnatch'd* Jen. (a misprint?)
form] *forme* QqF_1. *fortune* F_2 F_3F_4.
feature] *stature* Qq, Jen.
161. *To have*] Cap. *T' have* QqFf, Rowe+, Jen. El. White, Dyce ii, Huds.
I see] *I see*. Exit. $Q_2Q_4Q_5$, El.

pare 2 *Hen. IV:* II, iii, 21. TSCHISCHWITZ: 'Mould of form' would be a disagreeable pleonasm, were not 'form' to be understood as equivalent to *ceremony, external rites*.

155. **deject**] See I, ii, 20.

156. **music-vows**] For instances of noun-compounds see ABBOTT, § 430; also, § 22: *Music* is not commonly used by us as a prefix, unless the suffix is habitually *connected with* 'music;' thus, 'music-book,' 'music-master,' &c., but not 'music' for *musical*, as here. CLARENDON: Another mixed metaphor.

158. **tune**] See *Macb.* IV, iii, 235, and notes. CORSON: The phrase, 'out of tune,' is certainly an adverbial element to 'jangled,' and not an adjective element to 'sweet bells.' The two ideas attached to 'bells' are: 1. 'jangled out of tune;' 2. 'harsh,' which expresses to what extent 'jangled out of tune.'

159. **feature**] CALDECOTT: 'The feature and fashion, or the proportion and figure of the whole bodie. Conformatio quædam et figura totius oris et corporis.'—Baret's *Alvearie*. DYCE (*Gloss.*): Form, person in general.

159. **blown**] CAPELL (i, 136): Youth in its bloom. CLARENDON: The metaphor from a flower, as in 152, is resumed here.

160. **ecstasy**] See II, i, 102.

161. **see**] ELZE: It is evident that after these words Oph. goes to find her father, in order to tell him the result of the interview which had just taken place. Not finding him, she returns, and is greeted with 'How now, Ophelia?' line 178, but is immediately sent away again by her father. 'That Oph. should be present during the King's speech addressed to his confidential counsellor is more than improbable. I have therefore inserted the appropriate stage-directions in the text.' TSCHISCHWITZ: After these words Oph. remains lost in painful thoughts until she is addressed by her father. MILES (p. 45): Oph. is most deject and wretched, but without even a suspicion of being badly treated. Nor *is* she badly treated. The resentment of neglected love may inflame his dazzling satire, but

Re-enter KING *and* POLONIUS.

King Love? his affections do not that way tend; 162
Nor what he spake, though it lack'd form a little,
Was not like madness. There's something in his soul
O'er which his melancholy sits on brood; 165
And I do doubt the hatch and the disclose
Will be some danger; which for to prevent,
I have in quick determination
Thus set it down: he shall with speed to England,

Re-enter...] Cap. Enter... QqFf.
162. SCENE III. Pope+, Jen. *Love?*] Ff. *Loue,* Q_2Q_3. *Loue:* Q_4Q_5. *Love!* Q'76 et cet.
163. *Nor*] *For* Q'76.
164. *There's something*] *Something's* Pope+.
164. *soul*] *soule?* F
166. *I do doubt*] *I doubt* Jen.
167. *for to*] Qq. *to* F_1F_2, Cald. Knt, White, Huds. *how to* F_3F_4, Rowe+.
169. *it*] Om. Q_4Q_5.

under the circumstance, 'Get thee to a nunnery' was the best and only advice he could give her. A nunnery was her best and only refuge from the impending storm. Destruction for himself and all else around him; but for her the cloister's timely shelter. There is no telling when the fierce wrath may seize him; when he may shake down the pillars of that guilty palace. But not, if he can help it, on her fair head shall the ruin fall! Since the grave is opening for *him*, let the convent open for *her*. Not his, but never another's! O wonderful poet! Could she not guess, had she not some shadowy perception of the jealous, selfish, masculine love, which, despite their fell divorce, would wall her from the world, and mark her with the seal of God, to save her from the violation of man?

162. **affections**] WHITE: This has no relation to *love* or *preference*, but refers to the manner in which Hamlet's mind is affected, which affection, or affecting, does not, as the King says, tend towards love.

163, 164. **Nor . . . not**] See I, ii, 158; and III, ii, 4.

165. **on brood**] See I, v, 19.

166. **disclose**] STEEVENS: '*Disclose* is when the young just peeps through the shell. It is also taken for laying, hatching, or bringing forth young; as "She disclosed three birds."—R. Holme's *Academy of Armory and Blazon*, b. ii, ch. xi, p. 238. So in *The Booke of Huntynge, Hawkyng, Fishyng:* First they ben eges, and after they ben *disclosed* haukes; and commonly goshaukes, *ben disclosed* as sone as the choughes.' To *exclude* is the technical term at present. See V, i, 275. [See I, i, 57; II, i, 4.]

167. **for to**] WHITE, in his *Essay on the Authorship of Henry VI* (vol. vii, p. 434), says that this idiom is not to be found in any of Shakespeare's authentic works. RIVES (*Harness Prize Essay*, p. 19) notes 'but a single authentic instance': viz. *Wint. Tale*, I, ii, 427. ABBOTT, § 152, refers to the present passage, and to *All's Well*, V, iii, 181. SCHMIDT (*Lexicon*) furnishes the following in addition. *Pass. Pilgrim*, 342; *Tit. And.* IV, iii, 51; IV, ii, 44; *Pericles*, IV, ii, 71; *Ham.* I, ii, 175 (Qq). In *N. & Qu.*, 19 Dec. 1874, RULE adds: *Tam. of the Sh.* III, ii, 249; and *Ham.* V, i, 91

For the demand of our neglected tribute; 170
Haply the seas and countries different
With variable objects shall expel
This something-settled matter in his heart,
Whereon his brains still beating puts him thus
From fashion of himself. What think you on't? 175

Pol. It shall do well; but yet do I believe
The origin and commencement of his grief
Sprung from neglected love.—How now, Ophelia?
You need not tell us what Lord Hamlet said;
We heard it all.—My lord, do as you please; 180
But, if you hold it fit, after the play,
Let his queen mother all alone entreat him
To show his griefs; let her be round with him;
And I'll be placed, so please you, in the ear
Of all their conference. If she find him not, 185
To England send him, or confine him where
Your wisdom best shall think.

King. It shall be so;
Madness in great ones must not unwatch'd go. [*Exeunt.*

173. *something-settled*] Hyphen, Warb. *sometime-settled* Daniel.*
174, 175. *Whereon...on't?*] Three lines, ending *beating...himfelfe...on't?* Qq.
174. *brains*] *braines* QqF_2F_3. *brain* Coll. (MS). *brain's* White.
176, 177. *but...grief*] One line, Q_2Q_3.
176. *do I*] *I doe* Q'76. *I do* Steev. Bos. Cald.
177. *his grief*] *it* Q_4Q_5, reading *But ...of it* as one line. *this greefe* Ff, Rowe+, Cald. Knt, White.
179. *tell us*] *tell u* F_3.
180. *We...please*] Two lines, Johns. [Exit Ophelia. Theob. Warb. Johns. El.
183. *griefs*] *Greefes* F_1. *Griefes* F_2. *griefe* Qq, Cap. Jen. Steev. Var. Cald. Dyce, Glo.+, Huds.
184. *placed, so please you*] *plac'd fo, pleafe you* F_1F_2.
188. *unwatch'd*] *vnmatcht* Qq.

169. **set it down**] ELZE thinks that the King has it 'set down' in his Tables.

169. **shall**] CLARENDON: The verb of motion is frequently omitted after an auxiliary. See II, ii, 477.

173. **something-settled**] ABBOTT, § 68: 'Something' may possibly be used here adverbially, like *somewhat* (though *somehow* would make better sense). [See WALKER, *Crit.* i, 164.]

174. **puts**] For apparent cases of the inflection in '*s*' where the verb has for its real nominative, not the noun, but the noun clause, see ABBOTT, § 337. Here it is 'The beating of his brains on this,' &c. MOBERLY: 'Brains' is singular.

183. **griefs**] CORSON: In the sense of grievances. See III, ii, 323.

183. **round**] See II, ii, 138.

185. **find**] CLARENDON: 'If she does not discover his secret.' In *All's Well*.

SCENE II. *A hall in the castle.*

Enter HAMLET *and two or three of the* Players.

Ham. Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue; but if you mouth it, as many of your players do, I had as lief the town-crier spoke my lines. Nor do not saw the air too much with your hand, thus; but use all gently; for in the very torrent, tem- 5 pest, and, as I may say, whirlwind of your passion, you must acquire and beget a temperance that may give it smoothness. Oh, it offends me to the soul to hear a robus-

SCENE II.] Cap. SCENE IV. Pope, Han. Jen. Om. QqFf.

A hall...] A Hall, in the same, fitted as for a Play. Cap.

and...Players.] Ff. and three of the Players. Qq. and some of the Players. Cap. and certain Players. Mal.

1. *pronounced*] *pronoun'd* Q_2Q_3.

2. *trippingly on*] *smoothly from* Q'76.

3. *your players*] *our Players* Qq, Rowe+, Cap. Jen. Steev. Var. Sing. Ktly.

lief] Steev. *liue* QqF_1F_2. *lieve* F_3F_4, Rowe+, Cap. Jen. Mal.

3. *spoke*] *had spoke* Ff, Rowe+, Knt.

4. *Nor*] *And* Pope+.

much with your] *much your* F_1F_2, *much, your* Cald. Knt, Sta.

5. *torrent, tempest*] *torrent tempest* Qq.

6. *whirlwind of your passion*] *the whirle-winde of passion* Ff, Rowe, Knt, Dyce, White. *whirlwind of passion* Coll. *the whirlwind of your passion* Sta.

8. *hear*] *see* Ff, Rowe, Cald. Knt.

robustious] *robustous* Q'76, F_4, Rowe, Pope, Han.

II, ii, 216, 'found' is used in the sense of 'found out,' with a pun upon its usual meaning.

Stage-direction] COLLIER: The (MS) adds '*unready*' after 'Players;' that is to say, not yet 'tired for the parts they were to fill in the play within a play.

1. COLERIDGE: This dialogue of Ham. with the Players is one of the happiest instances of Shakespeare's power of diversifying the scene while he is carrying on the plot. SIEVERS (*Hamlet*, Leipzig, 1851, note 13, p. 263) maintains that this advice of Ham. to the Player does not apply to acting in general, but only to the acting of the Court-play, and most particularly to the acting of his dozen or sixteen lines, which Sievers conceives to be lines 243–248, 'Thoughts black, hands apt,' &c.

3. **your**] Here used ethically; see I, v, 167; also ABBOTT, § 221.

8. **hear**] WHITE: I am not sure that the Ff are wrong. *See* is the verb most commonly applied to the observation of dramatic performances of all kinds. CORSON: This is more addressed to the eye than to the ear. His robustiousness and his periwig-patedness are *seen* alone, as are also the distortions through which he endeavors to exhibit the passion; it is only what he *says* that is addressed to the ear. [The 'ears of the groundlings' are not 'split' by what they *see*. ED.]

8. **robustious**] For parallel old forms, such as *prolixious, stupendious, superbious*, and even *splendidious*, see WALKER (*Crit.* iii, 18).

tious periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings, who, for the most 10 part, are capable of nothing but inexplicable dumb-shows and noise; I could have such a fellow whipped for o'er-doing Termagant; it out-herods Herod; pray you avoid it.

9. *periwig-pated*] Q'76. *perwig-pated* Qq. *Pery-wig-pated* F_1. *Pery-wig-parted* F_2. *Perriwig-parted* F_3. *Perriwig parted* F_4.
to tatters] *to totters* Qq. Om. Q'76.
10. *split*] *spleet* Qq.
12. *could*] Ff, Rowe+, Knt, Dyce i, Sta. *would* Qq et cet.
13. *out-herods*] Hyphen, Om. Qq

9. **periwig-pated**] STEEVENS: In the time of Sh. players most generally seem to have worn periwigs; wigs were not in common use till the reign of Charles II. In *Every Woman in her Humour*, 1609: '— as none wear hoods but monks and ladies; and feathers but fore-horses, &c. — none periwigs but players and pictures.' MOBERLY: 'Periwig' is simply an anglicised pronunciation of *perruque*.

10. **groundlings**] STEEVENS: In its primitive signification it means a fish, which always keeps at the bottom of the water. In our early play-houses the pit had neither floor nor benches. Hence the term 'groundlings' for those who frequented it. Jonson mentions them with equal contempt: '— the understanding gentlemen of the ground here ask'd my judgement.'—[*Bartholomew Fair*, Induct. p. 366, *Works*, ed. Gifford. There are other derisive allusions to them on the same page and on the next. ED.] Again: '— give me the penny, I care not for the gentleman, I; let me have good ground.'—*The Case is Altered*, I, i [p. 327, *Works*, ed. Gifford]. NARES: From this last extract we see that the price paid by these gentry was then only a penny. See also, in the same play, II, iv [p. 361]. Also: 'Besides, sir, all our galleries and ground-stands are furnished, and the groundlings within the yard grow infinitely unruly.'—*Lady Alimony*, I, i.

11. **inexplicable**] JOHNSON: That is, shows without words to explain them. STEEVENS: Rather, shows which are too confusedly conducted to explain themselves. There is one of these in Heywood's *The Four Prentices*, 1615, as may be seen from the following: 'Enter Tancred, with Bella Franca richly attired, she *somewhat affecting him*, though she *makes no show of it*.' [I, i, p. 442, ed. Dodsley, 1825.] Surely this may be called an *inexplicable dumb show*.

13. **Termagant**] STEEVENS: The name (says Percy) given in the old romances to the god of the Saracens; in which he is constantly linked with Mahound or Mohammed. Thus, in the legend of *Guy of Warwick*, the Soudan swears: 'So help me Mahoun of might, And Termagant, my God so bright.' RITSON: 'Grennyng upon her lyke Termagauntes in a play.'—Bale's *Acts of English Votaries*, *Reliques*, i, 77. NARES: This imaginary personage was introduced into our old plays and moralities, and represented as of a most violent character, so that a ranting actor might always appear to advantage in it. Sh. uses it as an adjective in 1 *Hen. IV*: V, iv, 114. It is the *Trivigante* of the Italians, or *Tervagant* of the French Romancers. Both SINGER and WEDGWOOD cite Florio, 1611: '*Termigisto*, a great boaster, quarreller, killer, tamer or ruler of the universe; the child of the earthquake and of the thunder, the brother of death.' CLARENDON: Spenser spells it 'Turmagant.' In *Sir Beues of Hamtoun*, line 659, it is spelled 'Teruagaunt.' It occurs as 'Terma-

First Play. I warrant your honour.

Ham. Be not too tame neither, but let your own discretion be your tutor; suit the action to the word, the word to the action; with this special observance: that you o'erstep not the modesty of nature; for any thing so overdone is from the purpose of playing, whose end, both at the first and now, was and is, to hold, as 'twere, the mirror up to nature; to show virtue her own feature, scorn her own image, and the very age and body of the time his form and 15 20

14, 33. First Play.] 1. P. Cap. Player. or Play. QqFf.

16. *suit*] Han. *ſute* $QqF_2F_3F_4$, Rowe, Pope, Theob. Warb. Cap. *Sure* F_2.

17. *o'erstep*] *ore-ſteppe* $Q_2Q_3Q_4$. *ore-ſtep* Q_5. *ore-ſtop* Ff, Rowe. *ore-top* Long MS.*

18. *overdone*] *ore-doone* $Q_2Q_3Q_4$. *ore done* Q_5.

19. *at the first*] *at firſt* Q_5.

21. *her own feature*] *her feature* Qq, Cap.

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gaunt' in Chaucer, *Cant. Tales*, 15221. MOBERLY: If the common form, Termagant, be accurate, it is not impossible that the name may be founded on the word Ramazan; the name of the solemnity being imagined to be that of a god worshipped at it, and the letter *t* being simply the beginning of the *r* vibration, as it is of the *l* vibration in such Welsh words as Llangollen.

13. Herod] STEEVENS: The character of Herod in the ancient mysteries was always a violent one. Thus, in *The Chester Plays* [p. 153, ed. Sh. Soc.], Herod says of himself: 'For I am kinge of all mankinde, I byde, I beate, I lose, I bynde, I maister the moone, take this in mynde, That I am moste of mighte. I am the greateste above degree, That is, that was, that ever shalbe,' &c. Chaucer, speaking of the parish-clerk, Absolon, says: 'He pleyeth Herodes vp on a scaffold hye.'—*The Milleres Tale*—3384, Hengwrt MS. DOUCE gives a long extract from an ancient Pageant, performed at Coventry by the Shearmen and Taylors, in 1534, but the composition of which is of a much earlier date. To illustrate the present passage, and to give an idea of the boundless rant of the braggart tyrant, it is sufficient to cite such lines as these: [I am] the myghttyst conquerowre that eyer walkid on grownd;' 'All the whole world from the north to the sowthe, I ma them dystroie with won worde of my mouthe.' And of his enemies, 'with a twynke of myn iee not won be left alyve.' At one place the stage-direction gives unlimited freedom to the actor to tear a passion to tatters, and to make all split: 'Here Erode ragis in thys pagond, and in the strete also.'—See *Magnus Herodes*, in The Towneley Mysteries, p. 140, ed. Surtees Soc.; *The Slaughter of the Innocents*, in The Coventry Mysteries, p. 183, ed. Sh. Soc.; *King Herod*, Ibid. p. 291; *The Slaughter of the Innocents*, in The Chester Plays, p. 172, ed. Sh. Soc.

19. from] For instances of 'from,' meaning *apart from*, *away from*, without a verb of motion, see ABBOTT, § 158; also *Macb.* III, iv, 36.

21. scorn] BAILEY (ii, 9): Why should 'scorn' be antithetic to 'virtue'? It may be on the side of goodness as well as opposed to it. Wherefore read *sin*, which, spelt *sinne* as in the old copies of *Hamlet*, was 'easily pervertible' into *scorne*.

22. very age] JOHNSON: The 'age' of the 'time' can hardly pass. May we

pressure. Now this overdone, or come tardy of, though 23
it make the unskilful laugh, cannot but make the judicious
grieve; the censure of the which one must in your allow-

23. *tardy*] *trady* Q₄.
of] Q'76, Theob. Warb. Johns. Mason, Walker. *off* QqFf et cet.
23, 24. *though it make*] *though it makes* Qq, Cap.
25. *the censure*] *in the censure* Long MS.*
25. *the which one*] Ff, Cald. Knt, Dyce, Sta. White, Glo. Del. Huds. *one of which* Han. *which one* Qq et cet.

not read, the *face* and *body*, or did Sh. write, the *page?* The *page* suits well with 'form' and 'pressure,' but ill with 'body.' STEEVENS: The text means: to represent the manners of the time suitable to the period that is treated of, according as it may be ancient or modern. M. MASON: Read, '*every* age and body of the time,' and then the sense will be: 'show virtue her own likeness, and every stage of life, every profession or body of men, its form and resemblance.' MALONE: Perhaps Sh. did not mean to connect these words. It is the end of playing, says Hamlet, to show the age in which we live, and the body of the time, its form and pressure; to delineate exactly the manners of the age, and the particular humor of the day. KEIGHTLEY (*Exp.* 292): We might feel inclined to read *world* for 'time,' but no change is required. BAILEY (ii, 8): Read *visage*, which is so near 'very age' in the *ductus literarum*. Compare 'visage of the times,' 2 *Hen. IV*: II, iii, 3. SILBERSCHLAG (*Morgenblatt*, No. 47, 1860, p. 1114): This is essentially the same definition of the drama which Cervantes in *Don Quixote* puts into the mouth of the Priest: 'Comedy,' he says, 'according to the opinion of Cicero, should be a mirror of human life, a model of manners, a representation of truth.' Both Sh. and Cervantes clearly drew their definitions from Cicero; Cervantes says so expressly, while Sh. intimates in the phrase, 'both at the first and now,' that he gave an ancient definition of the drama, but he does not mention Cicero's name, because it was not his style, in the works of his riper years, to display his knowledge, or to support his opinions, by the citation of authorities. His use of 'hic et ubique,' in I, v, 156, affords a proof [noted *ad loc.*] that the end of that scene was written many years earlier than the rest of the drama.

23. **pressure**] JOHNSON: Resemblance, as in a *print*. BAILEY (ii, 9): We may obtain something better than Dr Johnson's interpretation by substituting *posture* for 'pressure;' then we shall really have two distinct things: the shape and the attitude. CLARENDON: See I, v, 100. So 'impressure' in *As You Like It*, III, v, 23.

23. **come**] CLARENDON: For a similar use of this participle without 'being' or 'having,' compare *R. of L.* 1784.

23. **tardy of**] MASON (p. 387, anticipating WALKER, *Crit.* iii, 266): That is, come *short of*. CALDECOTT: Without spirit or animation; heavily, sleepingly done. ABBOTT, § 165: 'Off' is perhaps simply *of*, *i. e.* 'fallen short of.' Compare ὑστερεῖν. Otherwise, 'come off' is a passive participle.

25. **censure**] CLARENDON: Judgement, as in I, iii, 69.

25. **the which one**] CALDECOTT: The judgement of which one class or description of persons ('one of whom' had been more familiar language). DELIUS and CLARENDON understand it as meaning the 'judicious man singly.' TSCHISCHWITZ agrees with Caldecott.

ance o'erweigh a whole theatre of others. Oh, there be 26
players that I have seen play, and heard others praise, and
that highly, not to speak it profanely, that neither having
the accent of Christians nor the gait of Christian, pagan,
nor man, have so strutted and bellowed, that I have thought 30
some of nature's journeymen had made them, and not made
them well, they imitated humanity so abominably.

26. *o'erweigh*] *ore-weigh* Qq. *o're-way* F_1. *o're-sway* $F_2F_3F_4$, Rowe, Pope, Han.

27. *praise*] *prays'd* $Q_2Q_3Q_4$. *prais'd* Q_5.

28, 30. *neither...nor man,*] Bracketed as a 'foolish interpolation,' by Warb.

29. *accent of Christians*] *accent of Christian* Pope+.

nor the] *or the* Rowe ii, Pope.

30. *nor man*] *Nor Turke* Q_1, El. *or Norman* Ff, Rowe. *nor Mussulman* Farmer. *or man* Pope, Han. Johns. *or Turk* White, Huds.

26. **theatre**] MALONE: Compare Jonson's *Poetaster*, 1601, '——if I prove the pleasure but of one, If he judicious be, he shall be alone A theatre unto me.'

26. **there be**] For instances of the more common use of *be* with the plural than the singular, see ABBOTT, § 300.

28. **profanely**] JOHNSON: This seems to relate, not to the praise which he has mentioned, but to the censure he is about to utter. Any gross or indelicate language was called *profane*. MASON: This refers to the praise given to the players; Ham. considering it as a kind of profanation to praise persons highly who were so undeserving of it. The construction is 'highly, not to say profanely.' CALDECOTT: Hamlet says that he does not mean to speak profanely by saying that there could be any such thing as a journeyman Creator. [The profanity consists in alluding to Christians. ED.]

30. **nor man**] COLLIER (ed. 2): Farmer's conj. receives some countenance from Q_1. The (MS) amends to 'nor man.' WHITE: The reading of the Qq is even more absurd than that of the Ff,—as if Christians and pagans were not men! The distinction, Christian, Turk, and Pagan, was not uncommon. See Howell, in Richardson's *Dict. s. v.* 'pagan.' CLARENDON: This means, *nor even man.*

31. **journeymen**] MALONE: The notion of Nature keeping a shop and employing journeymen to form mankind was common in Shakespeare's time. See Lyly's *Woman in the Moon*, 1597: 'They draw the curtains from before Nature's shop, where stands an image clad and some unclad.'

31. **had made them**] THEOBALD (*Sh. Restored*, p. 173): According to the Qq and Ff, Hamlet is supposed to reason that because he had seen some very preposterous players, he should think, therefore, that Nature's journeymen had made *all mankind*, for so *men* in this place without *some* or *those* prefixed must imply. Might not Sh. more probably have written *them?* [Theobald gives two instances: *Love's Lab. Lost*, III, i, 25, and *Com. of Err.* II, ii, 81, where 'them' and *the men* have been confounded. But as he does not allude to this emendation in his subsequent edition, it is to be presumed that he withdrew it. It is to me, however, so clearly the correct reading that I do not hesitate to follow it, although all other editors except two have adhered to the text of the QqFf, which is '*had made men*.' RANN adopts Theobald's emendation, and HUDSON adopts Farmer's conj., 'had made *the men*.' CLARENDON suggests '*em*. ED.]

First Play. I hope we have reformed that indifferently with us, sir.

Ham. Oh, reform it altogether. And let those that play your clowns speak no more than is set down for them; for there be of them that will themselves laugh, to set on some quantity of barren spectators to laugh too, though in the mean time some necessary question of the play be then to be considered; that's villanous, and shows a most pitiful ambition in the fool that uses it. Go, make you ready.— 35 40

[*Exeunt Players.*

34. *sir*] Ff, Rowe, Knt, Sing. ii, Dyce, Sta. Ktly, Glo. +, Mob. Om. Qq et cet.
37. *themselves*] *of themselves* F_3F_4, Rowe.
38. *too*] *to* Qq.
41. [Exeunt Players.] Exit Players. F_1. Om. Qq.

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33. **indifferently**] Measurably. See III, i, 122.

36. **clowns**] STEEVENS: Stowe informs us (p. 697, ed. 1615) that among the twelve players who were sworn the queen's servants in 1583, 'were two rare men, viz. Thomas Wilson, for a quick delicate refined *extemporall witte;* and Richard Tarleton, for a wondrous plentifull, pleasant *extemporall witt,*' &c. Again, in Tarleton's *Newes from Purgatory:* '——I absented myself from all plaies, as wanting that merrye Roscius of plaiers that famosed all comedies so with his pleasant and *extemporall invention.*' This cause for complaint, however, against low comedians is still more ancient; for in *The Contention Betwyxte Churchyard and Camell,* &c., 1560, I find the following passage: 'But Vices in stage plaies, When theyr matter is gon, They laugh out the reste To the lookers on,' &c. MALONE: The clown very often addressed the audience in the middle of the play, and entered into a contest of raillery and sarcasm with such of the audience as chose to engage with him. HUNTER (ii, 246): There is a remarkable addition at this place in Q_1, which is not without marks of the hand of Sh. The phrases there found continued to be the stock-wit of the clowns who appeared on the stage of the mountebanks, and who seem silently to have withdrawn themselves about the close of the last century. COLLIER (ed. 2): The passage in Q_1, which is mere prose, although chopped up into apparent verse, is curious, because it seems levelled at William Kemp, who about this date quitted the company of players to which Sh. had always belonged. Perhaps, after Kemp rejoined the King's Players (before 1605), the passage was omitted or subdued. We are to bear in mind that *Hamlet* was probably not composed until the winter of 1601, or the spring of 1602, and it was about this date, ... that Kemp went over from the Lord Chamberlain's to Lord Nottingham's Players, and of course did his best to promote the success of a competing association. It would, therefore, not be surprising if, besides laying down a general axiom as to the abuse introduced by the performers of the parts of clowns, Sh. had designed a particular allusion to Kemp. WHITE: The passage in Q_1 was probably an extemporaneous addition to the text by the actor, and had but a passing application. HALLIWELL is inclined to think that this addition in Q_1 should be retained in the text.

Enter POLONIUS, ROSENCRANTZ, *and* GUILDENSTERN.

How now, my lord! will the king hear this piece of work? 42
Pol And the queen too, and that presently.
Ham. Bid the players make haste.— [*Exit Polonius.*]
Will you two help to hasten them? 45
Ros. Guil We will, my lord. [*Exeunt Rosencrantz and Guildenstern.*]
Ham What ho! Horatio!

Enter HORATIO.

Hor. Here, sweet lord, at your service.
Ham. Horatio, thou art e'en as just a man
As e'er my conversation coped withal. 50
Hor. O, my dear lord,—
Ham. Nay, do not think I flatter;
For what advancement may I hope from thee,
That no revenue hast but thy good spirits,
To feed and clothe thee? Why should the poor be flatter'd?

Enter...Rosencrantz, and Guildenstern.] Enter...Guyldenfterne, & Rosencraus. Qq (after *work?* line 42).
42. SCENE IV.] Warb. Johns.
will...work] One line, Ff, Rowe.
43. *too*] *to* Qq.
44. [Exit Polonius.] Ff. Om. Qq.
45. *two*] *too* Knt.
46. Ros. Guil.] Dyce. Both. Ff. Ros. Qq, Cap. Jen. Bos. El.
We will] *I* Qq. *Ay* Cap. Jen. Steev. Var. El.
[Exeunt...] Exeunt they two. Q_2 Q_3. Exeunt thofe two. Q_4Q_5. Exeunt. Ff.
47. SCENE V. Pope. Han. Jen.
What ho!] Coll. *What hoa*, F_2 F_2F_3. *What ho*, F_4. *What howe*, Q_2 Q_3. *What how*, Q_4Q_5.
Enter Horatio.] Before line 47, Ff, Rowe, Pope, Han. Jen.
48. *sweet lord*] *my lord* Q'76.
50. *coped*] *copt* Qq. *coap'd* Ff, Rowe, Pope, Theob. Warb. Cald. *met* Q'76.
51. *lord,—*] Rowe. *lord.* QqFf, Cald. Cors.
53. *no revenue hast*] *haft no revenue* Q'76.
54. *thee?*] *thee,* Qq. *thee.* Ff, Rowe.
Why] Om. Pope+.

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37. **of them**] CLARENDON: For this partitive use of the preposition, see *Leviticus*, iv, 16.

43. **And**] ABBOTT, § 97: 'And' is frequently found in answers in the sense of 'you are right,' or 'yes, and,' the 'yes' being implied

48. **sweet**] A common style of address in Elizabethan times. See V, ii, 90.

50. **coped withal**] CALDECOTT: Encountered with. CLARENDON: In *Mer. of Ven.* IV, i, 412, 'to cope' means to reward.

51. **lord**] CORSON: The context shows that no interruption, indicated by a dash, is intended. Hor. must be supposed to say 'O my dear lord' in a way expressive of a feeling of being flattered by what Hamlet has just said, uttering 'O' and 'Lord' with a downward circumflex

No, let the candied tongue lick absurd pomp, 55
And crook the pregnant hinges of the knee
Where thrift may follow fawning. Dost thou hear?
Since my dear soul was mistress of her choice,
And could of men distinguish, her election
Hath seal'd thee for herself; for thou hast been 60
As one, in suffering all, that suffers nothing;
A man that fortune's buffets and rewards

55. *tongue lick*] *tongue, like* Ff.
absurd] *obſurd* Q_4Q_5.
57. *fawning.*] *fauning;* Q_2Q_3. *fauning,* Q_4. *fawning,* Q_5. *faining?* $F_1F_2F_3$. *feigning?* F_4, Rowe. *faining;* Cald.
hear?] Q'76. *heare,* QqF_1F_2. *hear,* F_3F_4.
58. *dear*] *clear* Johns. conj.
58. *her*] *my* Ff. Knt.
59. *distinguish, her election*] *diſtinguiſh her election,* Qq (*election* Q_4Q_5), Jen. Steev. Var.
60. *Hath*] *S'hath* Q_2Q_3. *Shath* Q_4Q_5. *Sh'ath* Q'76, Jen. *She hath* Mal. Steev. Var.
62. *fortune's*] *fortune* F_3F_4.

55. **candied**] DYCE (*Gloss.*): Sugared, flattering, glozing. CLARENDON: Sh. has unconsciously made a bold use of the figure synecdoche when he makes the 'candied tongue' 'crook the hinges of the knee.' Of course, by 'the candied tongue' he really means the flatterer himself. TSCHISCHWITZ construes 'crook' as a neuter imperative.

55. **absurd**] CLARENDON: In all other passages Sh. accents this word on the second syllable.

56. **pregnant**] JOHNSON: Quick, ready, prompt. NARES: Artful, designing, full of deceit, the ruling sense of this word is being full, or productive of something. CALDECOTT: 'Pregnant' is bowed, swelled out, presenting themselves, as the form of pregnant animals. KEIGHTLEY: I see not what 'pregnant' can mean here. It might be better to read *pliant*, or some such word. CLARENDON: *Lear*, IV, vi, 227, and *Twelfth Night*, III, i, 100, support the interpretation, 'ready to bow at the owner's bidding.' In this sense it is opposed to 'stubborn.' See III, iii, 70. ['Pregnant,' because untold thrift is born from a cunning use of the knee. ED.]

57. **fawning**] STRATMANN: *Faining* of the Folio is not a misprint, but another form of *fauning*, just as good, if not better. See *Dict. of Old English*, s. v. 'fainen.'

58. **dear**] See I, ii, 182.

59. RITSON prefers the Qq, and says that 'distinguish her election' is no more than 'make her election;' *distinguish of men* is exceeding harsh, to say the best of it. TSCHISCHWITZ, however, points out 'distinguish of colours,' 2 *Hen. VI:* II, i, 130. CORSON: 'Distinguish her election' is decidedly Shakespearian, and may be what Sh. wrote. The use of a cognate accusative is a marked feature of Shakespeare's diction. [See II, ii, 27. ED.]

60–66. **for . . . please.**] DOERING (p. 62): In these lines Ham. delineates, trait by trait, a character the very opposite of his own. Here is to be found the best motto for the tragedy.

Hath ta'en with equal thanks; and blest are those
Whose blood and judgement are so well commingled
That they are not a pipe for Fortune's finger 65
To sound what stop she please. Give me that man
That is not passion's slave, and I will wear him
In my heart's core, ay, in my heart of heart,
As I do thee. Something too much of this.
There is a play to-night before the king; 70
One scene of it comes near the circumstance,
Which I have told thee, of my father's death;

63. *Hath*] Ff, Rowe, Pope, Han. Sta. *Has* Cald. Knt, Coll. ii. *Hast* Qq et cet.
64. *commingled*] Dyce. *co-mingled* Ff. *comedled* Qq. *commedled* Q'76. *commended* Q'03. *comell'd* Cap. conj. (*Notes*, i, pt. ii, p. 24)
68. *of heart*] *of hearts* Q'76.
71. *scene*] *Scæne* F_1. *Scæne* F_2.
72. *thee, of*] Ff, Rowe+, Cap. Coll. El. Del. *thee of* Qq et cet.

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63. **Hath**] CORSON: *Hast* of the Qq is a solecism. Though the subject-nominative 'thou' is second person, the predicate-nominative 'man' is third person, and being the antecedent of the relative 'that,' determines the person of the verb to which 'that' is the nominative or subject.

64. **blood and judgement**] JOHNSON: According to the doctrine of the four humors, *desire* and *confidence* were seated in the blood, and *judgement* in the phlegm, and the due mixture of the humors made a perfect character. CALDECOTT: Passions and reason. [See IV, iv, 58.]

66. **please**] For other instances of 'please' in the subjunctive, see WALKER, *Crit.* i, 207.

68. **core**] DOUCE (ii, 245): From this speech Anthony Scoloker, in *Daiphantus, or The Passions of Love*, 1604, has stolen the following line: 'Oh, I would weare her in my heart's-heart-gore;' whereupon CLARENDON asks, should not 'gore' be *core?*

69. **Something, &c.**] CLARKE: The genuine manliness of this little sentence, where Ham. checks himself when conscious that he has been carried away by fervor of affectionate friendship into stronger protestation than mayhap becomes the truth and simplicity of sentiment between man and man, is precisely one of Shakespeare's exquisite touches of innate propriety in questions of feeling. Let any one, who doubts for a moment whether Sh. intended that Ham. should merely *feign* madness, read carefully over the present speech, marking its sobriety of expression even amid all its ardor, its singleness and purity of sentiment amid its most forcible utterance, and then decide whether it could be possible that he should mean Hamlet's wits to be touched. That his heart is shaken to its core, that he is even afflicted with melancholia and hypochondria, we admit; but that his intellects are in the very slightest degree disordered, we cannot for one instant believe.

72. **thee,**] CORSON: This comma after 'thee' serves to show that the phrase, 'of my father's death,' is connected with 'circumstance,' and not with 'told,' and in neat pointing, should not be omitted.

I prithee, when thou seest that act a-foot,
Even with the very comment of thy soul
Observe my uncle; if his occulted guilt 75
Do not itself unkennel in one speech,
It is a damned ghost that we have seen,
And my imaginations are as foul
As Vulcan's stithy. Give him heedful note;

73. *a-foot*] *on foot*] Q'76.
74. *very*] Om. $F_2F_3F_4$.
thy] *my* Ff, Knt, Coll. i, Cors.
75. *my*] Qq, Cap. Steev. Var. Cald. *mine* Ff et cet.
his occulted] *then his hidden* Q'76. *his ocult* Rowe ii+, Cap.
76. *unkennel*] *discover* Q'76.
79. *stithy*] *Stythe* F_1, Cald. Knt. *Styth* $F_2F_3F_4$, Rowe. *Smithy* Theob. Han. Hunter.
heedful] *needfull* $F_1F_2F_3$.

74. **very comment**] CALDECOTT: The most intense direction of every faculty.

74. **thy soul**] KNIGHT: Hamlet having told Hor. the 'circumstances' of his father's death, and imparted his suspicions of his uncle, entreats his friend to observe his uncle 'with the very comment of *my* soul,'—Hamlet's soul. To ask Hor. to observe him with the comment of his own soul (Horatio's) is a mere feeble expletive. COLLIER in his first edition also advocated the reading of the Ff, but followed the Qq and the (MS) in his second. DYCE (*Remarks*, &c., p. 214) criticises the upholders of the text of the Ff in this passage, and says that Knight's text of this tragedy is 'beyond all doubt the worst that has appeared in modern times.' Dyce thinks that the important word 'very,' as Caldecott has interpreted it above, demands 'thy.' CORSON maintains just the opposite; he prefers *my*, as more expressive. Hamlet's meaning is, I would have thee so enter into my feelings, so identify thyself with me, that when thou seest that act a-foot, even with the very comment of *my* soul, thou wilt observe my uncle. 'My' also gives force to 'Even with the very,' which has less force in the other reading. DYCE furthermore points out *why* Ham. wished Hor. to watch his uncle so closely, when he tells him that 'after we will both our judgements join In censure of his seeming.'

75. **occulted**] CLARENDON: The word seems to occur here only.

76. **one speech**] HUNTER (ii, 247): The speech which Hamlet himself had prepared for the players.

77. **damned**] DOUCE (ii, 245): The ghost of a person sentenced for his wickedness to damnation, and which in this instance has deceived us. Thus Spenser, *Fairy Queen*, b. i, canto 2, st. 32. TSCHISCHWITZ: This is the third time that this theological reflection occurs to the Prince. See I, iv, 40; II, ii, 575.

79. **Vulcan's**] DELIUS: The connection of thought between Vulcan's realm and the Christian Hell whence the 'damned ghost' issues, is very common among Shakespeare's contemporaries.

79. **stithy**] THEOBALD substituted *Smithy*, on the ground that 'stithy' meant an anvil, and 'an anvil is far from being the dirtiest thing in a smith's shop.' But CALDECOTT says that *stithy*, *stithe*, and *stith* were the same, and used indifferently to express either the iron to work upon, or the forge, or the workshop; though in later times *stith* has been confined to the sense of *anvil*, and 'stithy' to that of *shop*.

For I mine eyes will rivet to his face, 80
And after we will both our judgements join
In censure of his seeming.

Hor. Well, my lord;
If he steal aught the whilst this play is playing,
And 'scape detecting, I will pay the theft.

Ham. They are coming to the play; I must be idle; 85
Get you a place.

Danish march. Flourish. Enter KING, QUEEN, POLONIUS, OPHELIA, ROSENCRANTZ, GUILDENSTERN, *and other* Lords *attendant, with the* Guard *carrying torches.*

King. How fares our cousin Hamlet?

80. *face,*] *Face:* F_1. *face?* F_2.
81. *judgements*] *judgement* F_2.
82. *In*] *To* Ff, Rowe, Pope, Han. Knt.
83. *he*] *a* Qq.
84. *detecting*] *detected* Qq. *detection* Q'76.
85. SCENE VI. Pope, Han. Jen. SCENE V. Warb. Johns.
They are] *They're* Pope+, Dyce ii, Huds.
86. Danish march. Flourish. Enter...the Guard...torches.] Sta. (Cap. substantially), Cam. Enter...his Guard...torches. Danish March. Sound a Flourish. (after line 84) Ff, Rowe+, Jen. Enter Trumpets and Kettle Drummes, King, Queene, Polonius, Ophelia. Qq (after line 84).
87. *our*] *my* F_3F_4, Rowe.

CLARENDON adduces the following rendering by Coverdale of *Job*, xli, 24: 'His hert is as harde as a stone, and as fast as the stythye that the hammer man smyteth vpon.'

82. **censure**] CALDECOTT: In making our estimate of the appearance he shall put on.

83. **steal**] CALDECOTT: Contrive so to *carry it off* as that the slightest conscious feeling he shows should escape unobserved.

84. **theft**] CLARENDON: Pay for the thing stolen. Compare *Rom. & Jul.* I, i, 231. For 'theft' in the sense of the thing stolen, see *Exodus*, xxii, 4. [See 'offence,' III, iii, 56.]

85. **idle**] DELIUS: This signifies the aimless going hither and thither which marks an idiot. On the entrance of the Court, Hamlet intends to resume the rôle which he had before assumed. See *Lear*, I, iii, 16: 'Idle old man.' STAUNTON: Sh. employs 'idle' in the sense of *mad* several times; among others see Q_1 [line 930; in Appendix], and also [lines 1535–1537]. CLARENDON: 'Idle' is still used in Suffolk in the sense of foolish, lightheaded, crazy. Compare III, iv, 11. MOBERLY: I must appear to have nothing to do with the matter.

87. **fares**] HUNTER (ii, 248): We have here the two senses of the word 'fare,' which, like *est*, means both *is* and *eats*. The King inquires in the first sense, Hamlet answers in the second.

Ham. Excellent, i' faith; of the chameleon's dish; I eat the air, promise-crammed; you cannot feed capons so.

King. I have nothing with this answer, Hamlet; these words are not mine. 90

Ham. No, nor mine now.—[*To Polonius*] My lord, you played once i' the university, you say?

88-93. *Excellent...say?*] Prose, Ff. Eight lines, Qq, ending *yfaith,...ayre,... so. ...Hamlet,...mine. ...Lord. ...say,.*

88. *chameleon's*] *Camelions* QqFf.

91. [pass to their Seats. Cap.

92. *mine now. My lord,*] Johns. *mine now my lord.* Qq. *mine. Now my lord,* Ff, Pope ii, Theob. Warb. Cald. Knt i. *mine, now, my Lord.* Rowe. *mine now, my lord.* Pope i, Han. Cap. Jen.

[To Polonius] Rowe.

93. *i' the*] *in the* Q'76, Mal. Steev. Var. Cald. Knt, Coll. White.

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88. chameleon's] CLARENDON: See Sir Thomas Browne's *Vulgar Errors*, iii, 21, for a grave discussion of the popular belief that this animal feeds on air

89. promise-crammed] MOBERLY: The King had promised him that he should be next to himself; but Hamlet ought to have been first in the realm.

90. nothing] MOBERLY: This answer is not founded on any act of mine.

91. mine] CALDECOTT: They grow not out of mine; have no relation to anything said by me.

92. mine now] JOHNSON: A man's words, says the proverb, are his own no longer than he keeps them unspoken. CALDECOTT: They are now anybody's. MOBERLY: I am mad, and therefore not answerable for what I said a minute ago.

93. university] COLERIDGE: To have kept Hamlet's love for Ophelia before the audience in any direct form, would have made a breach in the unity of interest;—but yet to the thoughtful reader it is suggested by his spite to poor Polonius, whom he can not let rest. FARMER infers that the common players were occasionally admitted to perform in the universities on the strength of an application for that purpose in Vice Chancellor Hatcher's *Letters to Lord Burghley*, 1580. But CALDECOTT thinks this extract merely shows that *applications* of this sort were *occasionally made;* not that they were accepted; on the contrary, the governors were always disposed to find reasons for rejecting them. Wherefore, in the absence of direct evidence, Caldecott thinks that the probability of stage plays having been performed in the universities by professed actors is strongly negatived. That he was mistaken will be seen from the reference to Q_1 by Clarendon. MALONE: The practice of acting Latin plays in the universities of Oxford and Cambridge is very ancient, and continued to near the middle of the last century. They were performed occasionally for the entertainment of princes and other great personages; and regularly at Christmas, at which time a *Lord of Misrule* was appointed at Oxford, to regulate the exhibitions, and a similar officer with the title of *Imperator* at Cambridge. The most celebrated actors at Cambridge were the students of St John's and King's colleges: at Oxford those of Christ-Church. In the hall of that college a Latin comedy called *Marcus Geminus*, and the Latin tragedy of *Progne*, were performed before Queen Elizabeth in the year 1566; and in 1564, the Latin tragedy of *Dido* was played before Her Majesty, when she visited the university of Cambridge. CLARENDON: In 1564,

Pol. That did I, my lord, and was accounted a good actor. 95

Ham. And what did you enact?

Pol. I did enact Julius Cæsar; I was killed i' the Capitol; Brutus killed me.

Ham. It was a brute part of him to kill so capital a calf there.—Be the players ready? 100

94. *did I*] *I did* Ff, Rowe+, Knt.

96. *And what*] *What* Qq. Jen. Glo. +, Mob.

97. *Capitol*] *Capitall* Qq. *Capitoll* F_2F_3.

99. *brute*] *bruite* F_1F_2. *bruit* F_3F_4.

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on Sunday evening, Aug. 6, Queen Elizabeth saw the *Aulularia* of Plautus in the antechapel of King's College Chapel. On the occasion of the visit of James I and Prince Charles to Cambridge in 1614 plays were performed in the Hall of Trinity College; among them the comedies of *Ignoramus* and *Albumazar*, which have escaped oblivion. On the title-page of Q_1 it is said, 'As it hath beene diuerse times acted by his Highnesse seruants in the Cittie of London: as also in the two Vniversities of Cambridge and Oxford, and else-where.'

96. **enact**] DELIUS recognises in this word that affected style of speech in which Hamlet purposely addressed Polonius. CORSON: The Ff reading has a touch of the contemptuous imparted to it by the initial word 'And:' 'What, I pray, or forsooth, did *you* enact?'

97. **Cæsar**] MALONE: A Latin play on the subject of Cæsar's death was performed in Oxford in 1582; and several years before a Latin play on the same subject, by Jacques Grevin, was acted in the college of Beauvais, at Paris. I suspect that there was likewise an English play on the story of Cæsar before the time of Sh. CLARENDON: It is now known that a piece called *Cæsar's Fall* was played in 1602 by Antony Munday, Drayton, Webster, Middleton, and others, and it is probable that the *Julius Cæsar* of Sh. may have appeared as early as 1601.

97. **Capitol**] MALONE: The erroneous notion that Julius Cæsar was killed in the Capitol is as old as Chaucer. [See note on 'bodkin,' III, i, 76.] CLARENDON: The mistake is repeated in *Julius Cæsar*. Cæsar was assassinated in the Curia Pompeii, near the theatre of Pompey in the Campus Martius.

99. **brute**] STEEVENS: Sir John Harrington in his *Metamorphosis of Ajax*, 1596, has the same quibble. LAMB (iii, 94, ed. 1870): Among the distinguishing features of that wonderful character [Hamlet], one of the most interesting (yet painful) is that soreness of mind which makes him treat the intrusions of Pol. with harshness. . . . . These tokens of an unhinged mind . . . . are parts of his character, which to reconcile with an admiration of him, the most patient consideration of his situation is no more than necessary; they are what we *forgive afterwards*, and explain by the whole of his character, but *at the time* they are harsh and unpleasant. Yet such is the actor's necessity of giving strong blows to the audience, that I have never seen a player in this character who did not exaggerate and strain to the utmost these ambiguous features,—these temporary deformities in the character. They make him express a vulgar scorn at Pol., which utterly degrades his gentility, and which no explanation can render palatable; they make him show contempt, and curl up the

Ros. Ay, my lord; they stay upon your patience. 101
Queen. Come hither, my dear Hamlet, sit by me.
Ham. No, good mother, here's metal more attractive.
Pol. [*Aside to the King*] Oh, ho! do you mark that?
Ham. Lady, shall I lie in your lap? 105
[*Lying down at Ophelia's feet.*
Oph. No, my lord.
Ham. I mean, my head upon your lap?
Oph. Ay, my lord.
Ham. Do you think I meant country matters?
Oph. I think nothing, my lord. 110
Ham. That's a fair thought to lie between maids' legs.
Oph. What is, my lord?
Ham. Nothing.
Oph. You are merry, my lord.
Ham. Who, I? 115
Oph. Ay, my lord.
Ham. O God, your only jig-maker. What should a

101. *stay*] *wait* Q'76.
102. *dear*] *deere* Q_2Q_3. *deare* Q_4Q_5. *good* Ff, Rowe, Cald. Knt, Dyce i, White, Del.
103. *metal*] Johns. *mettle* QqFf, Rowe+. *metel* Q'76.
104. [Aside to the King] Cap.
Oh, ho!] *O, oh,* Q_4Q_5.
that?] *that.* Qq.
105. [Lying...] Rowe. Seating himself at Ophelia's feet. Cap. (after line 103).
107, 108. Ham. *I mean...lord.*] Om. Qq, Pope, Han.
107. *upon*] *in* Cap.
109. *country*] *contray* Sing. i (a misprint for *contrary* of Q_1?).
matters] *manners* Johns. conj.
111. *maids'*] Cap. *maydes* $Q_2Q_3Q_4$. *maids* Q_5Ff. *a maid's* Rowe+, Jen.
114. *lord.*] *lord?* Ff.
117. *O God,*] Om. Q'76. *Oh!* Johns Steev. Var. Cald. Sing. Ktly.

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nose at Ophelia's father,—contempt in its very grossest and most hateful form; but they get applause by it; it is natural, people say; that is, the words are scornful, and the actor expresses scorn, and that they can judge of; but why so much scorn, and of that sort, they never think of asking.

101. patience] JOHNSON: Would not *pleasure* be more intelligible? Compare *Macb.* I, iii, 148. CALDECOTT: Await your slowest and tardiest convenience. DELIUS: Equivalent to consent, permission.

105. lap] STEEVENS: To lie at the feet of a mistress, during any dramatic representation, seems to have been a common act of gallantry. Thus: 'Ushers her to her couch, lies at her feet At solemn masques,' &c.—Beau. & Fl., *The Queen of Corinth.* And in Gascoigne's *Greene Knight's Farewell to Fancie:* 'To lie along in ladies lappes.' DOUCE: We are not to conclude that this custom prevailed at the public theatres. The instances which have occurred seem to be confined to entertainments at the houses of the nobility and gentry.

man do but be merry? for, look you, how cheerfully my mother looks, and my father died within's two hours.

Oph. Nay, 'tis twice two months, my lord. 120

Ham. So long? Nay, then, let the devil wear black, for I'll have a suit of sables. O heavens! die two months ago,

119. *within's*] QqFf, Rowe, Cap. Jen. Dyce, White, Del. Cam. Cla. Huds. *within these* Pope et cet.
120. *twice*] Om. Han. *quite* Ingleby.
120, 122. *months*] *moneths* $F_1F_2F_3$.
121. *devil*] *deule* Q_2Q_3.
121, 122. *for...sables*] QqFf. *for...ermyn* Han. *'fore...sable* Warb. *'fore ...sables* White, Huds.
122. *have*] *leave* Lloyd.* *leave him* Anon.* *have ne'er* Anon.*

117. **your only**] WHITE: We should now say *only your.* [See *Macb*, III, iv, 98; III, vi, 2; or ABBOTT, § 420.]

117. **jig-maker**] See II, ii, 478.

119. **within's**] WHITE, and DYCE: For 'within *these* two hours.' DELIUS (ed. 2): It is rather 'within *this* two hours.'

122. **sables**] WARBURTON: These words are an ironical apology for his mother's cheerful looks: two months was long enough in conscience to make any dead husband forgotten. The true reading is:—''*fore* I'll have a suit of sables, *i. e.* before. As much as to say—Let the devil wear black for me, I'll have none. JOHNSON: I cannot see why Hamlet, when he laid aside his dress of mourning, in a country where it was *bitter cold*, and the air *nipping and eager*, should not have a *suit of sables.* I suppose it is well enough known that the fur of sables is not black. CAPELL (*Notes*, &c., i, 136): It is scarce worth remarking, being a fact of such notoriety, that 'sables,' the furs so called, are the finery of most northern nations; so that Hamlet's saying amounts to a declaration, that he would leave off his blacks, since his father was so long dead. HEATH (p. 538): The sense seems to be: If this be the case, let the devil wear plain black; I'll get me a suit of sables, which, from their colour, will have the appearance indeed of mourning, but at the same time will indulge my appetite for finery and ornament to the utmost. FARMER: There is an equivoque here. In Massinger's *Old Law*, we have: 'A cunning grief That's only faced with sables for a show, But gaudy-hearted.' MALONE: By the Statute of Apparel, 24 Henry VIII, c. 13 (article *furres*), it is ordained that none under the degree of an *earl* may use *sables.* Bishop says, in his *Blossoms*, 1577, speaking of the extravagance of those times, that a thousand ducates were sometimes given for 'a face of sables.' CALDECOTT thinks that by the 'devil' Hamlet would have it understood that he meant his uncle. WIGHTWICK (*The Critic*, 1854, p. 317; cited in *N. & Qu.*, 18 July, 1857) maintains that the contrast here is of color, not of material. 'Let the devil wear black; I'll wear a color of all others most oppugnant to sorrow' And having found in Peacham some 'directions for painting or coloring of cuts and pictures,' wherein the definitions are given of certain colors, among them 'Sabell colour, *i. e.* flame-colour,' he infers that Ham. here says, 'I'll have a suit of *sabell*,' *i. e.* of flame color. 'A misspelling,' he adds, 'has produced all the previous confusion about this passage, and we may reasonably conclude that a different pronunciation distinguished the *sable* meaning *black*, and *sabell* meaning *flame color*.' DELIUS: 'Sables' indicated that the period of mourning was over. DYCE: Another correspondent in *The Critic*, 1854, p. 373, observes that '*sabell*,' or '*sabelle*,' is prop

and not forgotten yet? Then there's hope a great man's memory may outlive his life half a year; but, by'r lady, he must build churches then; or else shall he suffer not think- 125 ing on, with the hobby-horse, whose epitaph is, 'For, O! for, O! the hobby-horse is forgot.'

124. *memory*] *Memoty* F_2. *by'r lady*] *by'r-lady* F_4. *byrlady* F_1. *ber Lady* Qq (*Ladie* Q_5). *berlady* F_2F_3. Om. Q'76.

124, 125. *he...he*] Ff. *a...a* Qq.

126, 127. *hobby-horse...hobby-horse*] *Hoby-horsse...Hoby-horse* F_1F_2.

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erly a fawn-color a good deal heightened with red, and that the term came from the French '*couleur d'isabelle*.'—According to the *Dict. de l'Acad. Fr.*, '*isabelle*' is a color 'entre le blanc et le jaune, mais dans lequel le jaune domine. Il se dit surtout du poil des chevaux.' STAUNTON, who thought that Warburton's emendation was possibly right, says that 'it is not at all improbable that in the scene before us Hamlet was intended to accompany these words with the action of flinging off his mourning cloak. WHITE thinks 'for,' of the QqFf, 'a trifling variation from the true text [viz. '*fore*]: hardly to be called a corruption. HALLIWELL: Shakespeare's intention was most likely to make Ham. here speak incoherently. If this be not the case, some sort of meaning may be elicited in this way: 'nay, then let the devil wear black, for even I will have a suit of mourning; if I wear one, the devil himself may.' KEIGHTLEY [reading, 'I'll *not* have a suit,' &c.]: When the critics shall have proved, —which they have not done yet,—that a dress trimmed with sable was called 'a suit of sables,' I will grant that Hamlet did not mean mourning, and that the negative is not needful. ELZE (*Sh. Jahrbuch*, Bd. xi): The constrast between a suit of sables and a black mourning garment lies not in the color, but in the costliness and splendor of the material. In accordance with the immemorial biblical usage of mourning in sackcloth and ashes, mourning garments to this day are made of coarse and harsh material, whereas for the trimming of a suit of sable the most gorgeous and brilliant stuff was selected.

125. **not thinking on**] KNIGHT: He shall suffer being forgotten.

126. **hobby-horse**] WARBURTON: Amongst the country May-games there was a hobby-horse, which, when the puritanical humor of those times opposed and discredited these games, was brought by the poets and ballad-makers as an instance of the ridiculous zeal of the sectaries; from these ballads Ham. quotes a line or two. NARES: A small horse; also a personage belonging to the ancient morris-dance, when complete, and made, as Mr Bayes's troops are on the stage, by the figure of a horse fastened round the waist of a man, his own legs going through the body of the horse, and enabling him to walk, but concealed by a long foot-cloth; while false legs appeared where those of the man should be, at the sides of the horse. Latterly the *hobby-horse* was frequently omitted, which appears to have occasioned a popular ballad, in which was the line now quoted by Ham. It is also quoted in *Love's Lab.* III, i, 30. DYCE adds to this note of Nares's: Many readers will probably recollect the spirited description of the Hobby-horse in Scott's *Monastery*; but, since Mr Bayes's troops have been long banished from the stage, it may be necessary to mention here that they are part of the *dramatis personæ* in the Duke of Buckingham's once-celebrated satirical play called *The Rehearsal*. COLLIER: A ballad seems to have been written on the omission of the Hobby-horse in May-games. 'The

Hautboys play. The dumb-show enters.

Enter a KING *and a* QUEEN *very lovingly; the* QUEEN *embracing him, and he her. She kneels, and makes show of protestation unto him. He takes her up, and declines his head upon her neck; lays him down upon a bank of flowers; she, seeing him asleep, leaves him. Anon comes in a fellow, takes off his crown, kisses it, and pours poison in the* KING'S *ears, and exit. The* QUEEN *returns; finds the* KING *dead, and makes passionate action. The* POISONER, *with some two or three* MUTES, *comes in again, seeming to lament with her. The dead body is carried away. The* POISONER *wooes the* QUEEN *with gifts; she seems loath and unwilling awhile, but in the end accepts his love.* *Exeunt.*

127. SCENE VII. Pope, Han. SCENE VI. Warb. Johns.

127. Hautboys...love.] Steev., from the Ff, substantially. The Trumpets founds (found Q_4Q_5). Dumbe ſhow followes. Enter a King and a Queene, the Queene embracing him, and he her, he takes her vp, and declines his head vpon her necke, he lyes him downe vppon a bancke of flowers, ſhe, feeing him aſleepe, leaues him: anon come in (anon comes Q_4Q_5) an other man, takes off his crowne, kiſſes it, pours poyſon in the ſleepers eares, and leaues him: the Queene returnes, finds the King dead, makes paſſionate action, the poyſner with ſome three or foure come in (comes in Q_4Q_5) againe, ſeeme to condole with her, the dead body is carried away, the poyſner wooes the Queene with gifts, ſhee ſeemes harſh awhile, but in the end accepts loue. Qq, and substantially Cap. Jen.

a King and a Queen] a Duke and Dutchess, with regal coronets, Theob.+.

and a] and Ff, Rowe, Pope, Coll.

and he her] Om. Ff, Rowe, Knt, Coll. El. White, Ktly, Huds.

She kneels...unto him] Om. Pope, Han.

and makes...unto him] Om. Theob. Warb. Johns. Jen.

exit.] Exits. Ff, Rowe.

[Exeunt.] Om. Qq.

hobby-horse is forgot,' and 'the hobby-horse is quite forgot,' are phrases constantly occurring in old writers to denote some omission.

127. **The dumb-show**] PYE: This appears to contain every circumstance of the murder of Hamlet's father. Now there is no apparent reason why the Usurper should not be as much affected by this mute representation of his crimes as he is afterwards when the same action is accompanied by words. The subsequent conversation between Hamlet and Ophelia precludes the possibility of its having been a kind of direction to the players only. CALDECOTT: Since the usage of the time warranted, and, as it would seem, even demanded this dumb-show, how could it have been omitted? Hamlet, intent on 'catching the conscience of the king,' would naturally wish that his 'mouse-trap' should be doubly set; and could never be supposed willing to relinquish any one of those engines, the use of which custom had authorized. The King, in fact, takes alarm at the thought that the subject is to be afterward brought forward in plain terms in the play, and expresses his apprehension of 'offence in that argument,' of which he was already in possession; and at this, indeed, he 'blenches.' KNIGHT: Mute exhibitions, during the time of Sh., and before and after, were often introduced to exhibit such circumstances as the limits of a play would not admit to be represented. We presume, however, that Sh. had here some stage authority for making the dumb-show represent the same action that is

Oph. What means this, my lord?

Ham. Marry, this is miching mallecho; it means mischief. 130

129. *Marry, this*] *It* Q'76.
this is] *this* Q_2Q_3. *tis* Q_4 *it is* Q_5.
miching mallecho;] Mal. *munching* Mallico, Qq, Jen. El. *Miching* Malicho, Ff, Rowe+, Sing. *munching* Malicho, Cap.
it] *that* Ff, Rowe, Pope, Han.

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indicated in the dialogue. His dramatic object is [pointed out by Caldecott]. HUNTER (ii, 249): To represent the story of a play in dumb-show when the play itself is going to be performed appears a most extraordinary mode of procedure, and nothing like it has been traced in the usages of the English theatre, or, I believe, in the theatres of the more polished nations of Europe. What approach nearest to it, and may by some be mistaken for it, are the Dumb Shows in Sackville's *Gorboduc* and Gascoign's *Jocasta*. But whoever considers these shows attentively will perceive that they are something essentially different from the exhibition of the very action which is immediately to follow with the accompanying dialogue. They are, in fact, but so many moralizations, resembling the choruses of the Greek drama, the moral lessons being read in action, rather than in words. I do not recollect any other English play with a dumb-show even of this kind; and Ophelia's questions, 'What means this, my lord?' and 'Will he tell us what this show means?' prove that shows such as these made no part of the common dramatic entertainments of England. [Gascoign's instructions respecting the dumb-shows in *Jocasta* are here given, to show how utterly unlike they are to this in *Hamlet*.] No one has hitherto hit upon the true origin of the show in *Hamlet*. It seems that such strange and unsuitable anticipations were *according to the common practice of the Danish theatre*. I first became acquainted with this fact, which appears to explain what without it appears to carry absurdity as far as it will go, when reading an unpublished diary of the seventeenth century, the writer of which relates that about the close of the year 1688 there landed at Hull about six thousand Danish soldiers, who were dispersed in the neighboring towns. Some of them were quartered at the little town of Hatfield, near Doncaster, near to which the writer of the diary lived, who, having given some general account of their habits, proceeds thus:—'Many of them while they stayed here acted a play in their language, and they got a vast deal of money thereby. The design of it was Herod's Tyranny, the Birth of Christ, and the Coming of the Wise Men. They built a stage in our large court-house, and acted the same thereon. I observed that *all the postures were shown first*, namely, the king on his throne, his servants standing about him; and then, the scenes being drawn, *another posture came*, the barbarous soldiers murdering the infants, and so on; and *when they had run through all so*, they then began to act both together. All which time they had plenty of all sorts of music of themselves, for [one] soldier played on one sort, and one another. I heard some of them say that some of these players belonged to the King of Denmark's play-house, that was set a fire and burnt when most of the nobles were beholding a play several years ago.' The writer of this diary was Abraham de la Pryme. HALLIWELL: I cannot say that I am satisfied with the explanation [given by Caldecott and Knight], although it is certainly ingenious. If the King had seen the dumb-show, he must have known that there was offence in it. Is it allowable to

Oph. Belike this show imports the argument of the play? 131

Enter Prologue.

Ham. We shall know by this fellow; the players cannot keep counsel; they'll tell all.

131. *Belike*] *Be like* F_4.
play?] Ff, Rowe+. *play.* Qq et cet.
Enter Prologue.] Theob. After *fellow*, line 132, Qq. After *play*, line 138, Ff, Rowe, Pope.
132. *this fellow*] *these fellowes* Ff, Rowe.
132, 133. *the...all.*] One line, Qq.
133. *counsel*] Om. Qq.

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direct that the King and Queen should be whispering confidentially to each other during the dumb-show, and so escape a sight of it?

129. **miching mallecho**] HANMER defines the first word as 'secret, covered, lying hid;' and the second as 'a wicked act, a piece of iniquity. Span. *malhecho.*' WARBURTON maintains that the phrase means: 'Lying in wait for the poisoner.' And that it should therefore read: 'miching *Malhechor*,' and so introduces it in his text. HENLEY very properly points out that *malhechor* no more means a poisoner than the perpetrator of any other crime. GREY (ii, 296): Why may not Sh. have wrote *miching Malbecco*, from Spenser's description of him, *Fairy Queene*, iii, cantos 9, 10? FARMER (cited by Steevens): Were not these obscure words originally: 'This is *mimicking Malbecco*,' a private gloss by a friend on the margin of the MS *Hamlet*, and thence ignorantly received into the text? HEATH: To *mich* is a word still in common use in the western part of this island, and signifies, to lurk, to do mischief, under a fair external appearance. CAPELL (*Notes*, i, 136): This is said of the person of the *Poisoner* in the Dumb Show, a representative of the King, who was a man of mean figure (see III, iv, 64), and is therefore compared by the speaker to the character called Iniquity, in the ancient moralities, whose figure (it is like) was the same, an ill-looking, *munching* animal. MALONE: In Norfolk *michers* signify *pilferers*. The signification of *miching* in the present passage may be ascertained by a passage in Decker's *Wonderful Yeare*, 1603: 'Those that could shift for a time,—went most bitterly *miching* and muffled, up and downe, with rue and wormwood stuft into their eyes and nostrills.' See also Florio, *Acciapinare*: 'To *miche*, to shrug or *sneake in some corner*.' CALDECOTT: '*Mychyn* or stelyn pryuely.'—*Prompt. Parv.* KNIGHT: The *skulking crime* pointed out in the Dumb Show is, in one sense of Hamlet's wild phrase, *miching malhecho;* his own secret purpose from which mischief will ensue, is *miching mallecho*, in another sense;—in either case 'it means mischief.' MAGINN (*Fraser's Maga.* Dec. 1839): In the Qq we find the traces of the true reading: *mucho malhecho*, much mischief. DYCE (*Gloss.*): '*Malhecho.* . . . . An evil action, an indecent and indecorous behaviour; malefaction.'—Connelly's *Span. and Engl. Dict.*, Madrid. Compare: '*Tho.* Be humble, Thou man of mallecho, or thou diest.'—Shirley's *Gentleman of Venice; Works*, vol. v, p. 52. Maginn's alteration is doubtless wrong. KEIGHTLEY did not think so; he adopted it. CLARENDON: Minsheu (*The Guide into Tongues*) gives, 'To Miche, or secretly to hide himself out of the way, as Truants doe from schoole.' MACKAY (*Athenæum*, 16 Oct. 1875) says that it is to the wooing of the Queen by the Poisoner that Ham. refers as meaning mischief, not to the murder; in the latter the mischief is past, in the former it is to come. This is the clue which reveals the

Oph. Will he tell us what this show meant?

Ham. Ay, or any show that you'll show him; be not you 135
ashamed to show, he'll not shame to tell you what it means.

Oph. You are naught, you are naught; I'll mark the
play.

Pro. 'For us, and for our tragedy,
'Here stooping to your clemency, 140
'We beg your hearing patiently.' [*Exit.*

Ham. Is this a prologue, or the posy of a ring?

Oph. 'Tis brief, my lord.

Ham. As woman's love.

Enter two Players, King *and* Queen.

P. King. 'Full thirty times hath Phœbus' cart gone
'round 145

134. *he*] Pope. *a* Qq. *they* Ff, Rowe. *tell*] *teil* F_2. *ſhew* Q'78.

135. *you'll*] *you will* Qq, Coll. El. White.

137. *mark*] *make* $F_2F_3F_4$.

141. [Exit.] Glo.+, Dyce ii, Del. Huds. Om. QqFf et cet.

142. *posy*] Cap. *poſie* QqF_4, Rowe+, Jen. *Poeſie* $F_1F_2F_3$. *poesy* Johns. Knt, Coll. El. Sta. White.

144. Enter...] Glo. Enter King and Queen, Players. Pope. Enter King and Queene. Qq. Enter King and his Queene. F_1F_2. Enter King, and Queen. F_3F_4. Enter Duke, and Dutchess, Players. Theob+, Cap. Enter *Gonzago* and *Baptista*. Sta.

145, &c. P. King.] Steev.'78. King. QqFf. Duke. Theob.+, Cap.

145, 146. *Phœbus'...Tellus'*] Apostrophes, Pope.

145. *cart*] *car* Rowe, Pope, Han. *Carr* Theob. Warb. Johns.

gone] *gon* Ff, Rowe.

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meaning of the Gaelic into which Ham. in his indignation bursts. 'Miching mallecho' is *miannach mailleachadh*, the Gaelic for *desirous of procrastination*. ['Miching' is still in common use in New England, and pronounced (as it is spelled in Webster) *meaching* or *meeching*. It is usually applied to the expression of the face: 'he has a hang-dog, meaching look.' ED.]

136. means] STEEVENS: The conversation of Hamlet with Ophelia is probably such as was peculiar to the young and fashionable of the age of Sh., which was, by no means, an age of delicacy.

142. posy] CALDECOTT: See *Mer. of Ven.* V, i, 147–150. KNIGHT: This is certainly the same as *poesy;* but was formerly, as now, understood to mean a short sentence or motto. HALLIWELL: These posies were necessarily brief, *e.g.* 'I cannot show, the love I O;' 'God above, increase our love;' 'God's blessing be, with thee and me;' 'Let love abide, till death divide.' These are from rings of the Shakespearian period. CLARENDON: See Fairholt's *Costume in England*, p. 568.

145. COLERIDGE: The style of the interlude here is distinguished from the real dialogue by rhyme, as in the first interview with the Players, by epic verse.

145. cart] CLARENDON: An archaism purposely affected to suit the fustian of the speech. Chaucer. *Cant. Tales*, 2043, has, 'The statue of Mars upon a carte stood.'

'Neptune's salt wash and Tellus' orbed ground, 146
'And thirty dozen moons with borrow'd sheen
'About the world have times twelve thirties been,
'Since love our hearts and Hymen did our hands
'Unite commutual in most sacred bands. 150

P. Queen. 'So many journeys may the sun and moon
'Make us again count o'er ere love be done!
'But, woe is me, you are so sick of late,
'So far from cheer and from your former state,
'That I distrust you. Yet, though I distrust, 155
'Discomfort you, my lord, it nothing must;

146. *orbed*] *orb'd the* Qq.

147. *borrow'd*] Cap. *borrowed* Qq Ff, Rowe+, White, Cam. Cla.

148. *times twelve thirties*] *time, twelve thirties* F_3F_4, Rowe. *twelve times thirty* Q'76. *time twelve thirties* Pope+. *times twelve thirty* Han.

150. *commutual*] *co-mutuall* F_3F_4, Cap. Jen. Sta.

commutual in most] *infolding them in* Q'76.

151, &c. P. Queen.] Steev.'78. Quee. or Que. QqF_2F_3. Queen. F_4. Dutch. Theob.+. Bap. or Bapt. F_1, Sta.

154. *from cheer and*] *different* Q'76.

your] *our* Q_4Q_5.

former] *forme* F_1.

156, 157. *must: For*] *must. For women feare too much, euen as they love, And* Qq, Theob. Warb. Johns. Jen. Steev. Var. Sing. ii, Ktly. *For...love*, in brackets by Jen. and Ktly, the latter marks a line omitted after it.

146. wash] DELIUS: Land overflowed by the sea at high water. TSCHISCHWITZ: In the Netherlands it is called *Watt*, the alluvium of the coast. CLARENDON: Obviously, it means the sea itself.

150. commutual] CLARENDON: An intensive, like 'commixture' and 'corrival.'

154. cheer] CLARENDON: Cheerfulness. See *Rich. III:* V, iii, 74. The word originally signified *face*, *countenance*, from Fr. *chère* (compare *Mer. of Ven.* III, ii, 314); hence, 'to be of good cheer' was to exhibit joy in the face. It was then applied to that which produces gratification, and denotes entertainment or fare, as in III, ii, 194.

155. distrust] DELIUS: That is, I am distrustful on your account. Compare 'fear me not,' I, iii, 51.

156. JOHNSON: [After the line in the Qq] a line seems to have been lost, which should have rhymed with 'love.' STEEVENS: Perhaps a triplet was designed, and then instead of 'love' we should read *lust*. MALONE: Perhaps the words omitted might have been of this import, 'Either none *they feel, or an excess approve*. KNIGHT: There can be no doubt that the line from the Qq should be struck out, it being superseded by line 157. CAMBRIDGE EDITORS: As the line in the Qq occurs at the top of the page, the omission [conjectured by Johnson, Jennens, and others] is more likely to have been caused by a line having dropped out at the foot of the previous page. The Quarto probably gives us the author's first thought, incomplete, as well as the lines he finally adopted, as they stand in the Folio. The thought will hardly bear to be expanded over four lines. TSCHISCHWITZ retains the line from the Qq, and in order to do so 'without hesitation' supplies the missing phrase thus: 'Either none *at all or one man all above; And* women's fear,' &c.

'For women's fear and love holds quantity, 157
'In neither aught, or in extremity.
'Now, what my love is, proof hath made you know,
'And as my love is sized, my fear is so; 160
'Where love is great, the littlest doubts are fear,
'Where little fears grow great, great love grows there.

P. King. 'Faith, I must leave thee, love, and shortly
'too;
'My operant powers their functions leave to do;
'And thou shalt live in this fair world behind, 165
'Honour'd, beloved; and haply one as kind
'For husband shalt thou—

P. Queen. 'Oh, confound the rest!

157. *For*] *And* Pope+, Jen. Steev. Var. Sing. ii.
holds] Ff, Cald. Knt, Dyce i, Sta. Glo.+, Del. Mob. *hold* Qq, et cet.
158. *In neither aught*] Mal. *In neither ought* Ff, Rowe, Cap. Jen. *Eyther none, in neither ought* Qq. *'Tis either none* Pope+. *Either in nought* Anon.* *In either aught* Anon.
159. *love*] *Lord* Qq.
is, proof hath made] *has been, proof makes* Q'76.
160. *sized*] *ciz'd* Q_2Q_3. *ciz'st* Q_4Q_5. *siz'd* F_1. *siz* F_2. *fixt* F_3F_4. *fix'd* Rowe, Pope. *great* Q'76.
161, 162. *Where love...there.*] Om. Ff, Rowe, Pope, Han.
161. *littlest*] *littlest* Qq. *smallest* Q'76, Theob. Warb. Johns.
163. *Faith, I*] *I* Q'76.
164. *operant*] *working* Q'76.
their functions] *my functions* Ff, Rowe, Knt.
165. *fair*] *fare* Q_4.
166. *kind*] *kind,* Qq. *kinde.* F_1. *kind.* $F_2F_3F_4$. *a kind* Rowe ii.
167. *thou—*] *thou.* Qq
confound] *counfound* F_4.

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157. holds quantity] CAPELL (i, 137): That is, bear proportion the one to the other. CALDECOTT: Compare *Mid. N. D.* I, i, 232. CLARENDON: For the construction compare *V. & A.* 988. In mathematical language 'fear' would be said to vary directly as 'love.' [For instances of the inflection in 's' with two singular nouns, see ABBOTT, § 336; *Macb.* I, iii, 147; III, ii, 37; V, v, 20. Also ABBOTT, § 388*a*, for a paraphrase of this passage.]

158. CAPELL (i, 137): They either feel none of these passions or feel them both in extremity. HUNTER (ii, 251): Punctuate '—hold quantity In neither:—aught or in extremity.' That is, nothing, or in excess. INGLEBY (*Birmingham Gazette*, 25 July, 1867) proposed as a possible emendation: 'In either naught, or in extremity,' *i. e.* there is no mean in the fear or the love of a woman.

161. littlest] See WALKER (*Crit.* i, 271) for instances of this word; *gooder* and *goodest; badder* and *baddest.* 'But *littlest* is not [here] a mere synonym of *least.* DELIUS: This is not found elsewhere in Sh.

164. operant] STEEVENS: Active. See its use with 'poison,' *Timon*, IV, iii, 25.

164. to do] For instances of the infinitive used as a noun, see ABBOTT, § 355; also, 'to feed,' III, iv, 66.

164. leave] CLARENDON: Leave off, cease. See I, ii, 155. [Also II, i, 51; III, iv, 66.]

'Such love must needs be treason in my breast;
'In second husband let me be accurst!
'None wed the second but who kill'd the first.' 170
Ham. [*Aside*] Wormwood, wormwood!
'The instances that second marriage move
'Are base respects of thrift, but none of love;
'A second time I kill my husband dead,
'When second husband kisses me in bed. 175
P. King. 'I do believe you think what now you speak,
'But what we do determine oft we break.
'Purpose is but the slave to memory,

170. *kill'd*] *kill* Theob. Warb. Johns.
171. [Aside] Cap. Om. QqFf, Rowe +, Jen. Steev. Var. Cald. Knt.
Wormwood, wormwood!] *That's wormwood.* Qq (in the margin), Cap. Jen. Steev. Var.; and Seymour, completing the line with *To her, Mark, Horatio.*
172. *The*] Qq, Sta. Bapt. *The* Ff, Dutch. *The* Theob. +, Cap. Queen. *The* or P. Queen. *The* Rowe, Steev. et cet.
173. *thrift*] *Trift* F_2.
174. *husband dead*] *lord that's dead* Q_1, Sta.
176. *you think*] *you. Think* Ff.

170. **wed**] TSCHISCHWITZ construes this as an imperative.

172. **instances**] JOHNSON: Motives, inducements.

174. **kill . . . dead**] ELZE: This tautology occurs not infrequently. See *Tit. And.* III, i, 92. TSCHISCHWITZ: Originally the phrase was not tautological, because the Anglo-Saxon *cwéljan* meant to torture. Its figurative meaning required the addition of the adjective.

176, 177. **speak . . . break**] CLARENDON: Observe the rhyme.

178–203. SIEVERS (*Hamlet*, p. 142, Leipzig, 1851) was, I believe, the first to point out the dozen or sixteen lines which Ham. had promised to insert in the play; and he supposed them to be lines 243–248, but Mr and Mrs COWDEN CLARKE, in their ed., believe that they are to be found in the present passage; because: the diction is different from the remainder of the dialogue, and is signally like Hamlet's own argumentative mode. 'This world is not for aye,' the thoughts upon the fluctuations of 'love' and 'fortune,' and the final reflection upon the contrary current of 'our wills and fates,' with the overthrow of our 'devices,' and the ultimate diversity between our intentions and their 'ends,' are as if proceeding from the Prince himself. His motive in writing these additional lines for insertion, and getting the player to deliver them, we take to be a desire that they shall serve to divert attention from the special passages directed at the King, and to make these latter seem less pointed. We have fancied that this is Shakespeare's intention, because of the emphatic variation in the style just here. Observe how very different are the mythological allusions to 'Phœbus,' 'Neptune,' &c., and the stiff inversions of 'about the world have times twelve thirties been,' 'discomfort you, my lord, it nothing must,' &c.; and, moreover, observe how exactly the couplet commencing the Player-King's speech, 'I do believe,' &c., and the couplet concluding it, 'So think thou wilt,' &c., would conjoin were the intervening lines omitted. To the same effect TSCHISCHWITZ, who finds in lines 194–199 an allusion to Ros. and Guild; see II, ii, 346–349. A

[178-203. the dozen or sixteen lines.]

discussion as to whether or not these were Hamlet's dozen or sixteen lines was started by a note from FURNIVALL in *The Academy*, 3 Jan. 1874, to the effect that both SEELEY and himself, independently and without any knowledge of Clarke's note on the subject, had hit upon these lines as those written by Ham. The discussion is carried on in the pages of *The New Sh. Soc. Trans.* I Series, pt. ii. p. 465, and as it there takes up some thirty or more pages, a mere digest of it can be given here. MALLESON contends that these are not the lines written by Ham. 1. They do not apply to the King's character or position, but rather to Ham. himself. 2. There is nothing in them of the torrent, tempest, and whirlwind of passion that Ham. was so anxious should not be torn to tatters. And, lastly, there was one *scene* which Ham. tells Hor. is to be the test, during which he is to watch the King with every faculty of his being, while Ham. will do the same during one *speech*. Beyond doubt the *scene* is where poison is poured into the Player-King's ear, and here, likewise, at the crisis of the plot is to be found the *speech*, viz. 'Thoughts black, hands apt, drugs fit,' &c., and this is Hamlet's addition to the play. Had the King not blenched, we should have had probably the rest of the dozen lines, which might have contained a hint of the Poisoner's next aim, the seduction to a sudden second marriage of the seeming-virtuous Queen. It was the success of this alteration or addition that Ham. declared would get him a fellowship in a cry of players, and this success was due to the 'talk of the poisoning,' and this 'talk of the poisoning' is found only in this speech of Lucianus. SEELEY, on the other hand, believed that the dozen or sixteen lines were some of those which make up the long speech beginning 'I do believe you think what now you speak.' To avoid conjecture as much as possible, we must consider two characteristics which the inserted speech *must necessarily* have: 1. It must consist of some dozen or sixteen lines. 2. Being an insertion, it must be such a speech as can be removed without affecting the action of the play. Now, these two characteristics belong to this speech of the Player-King, and to it alone. It is exceptionally long, and the whole of it could not be spared, but it is quite easy to spare about a dozen or sixteen lines from the middle of it, and such a retrenchment would bring the speech to about the average length of the other speeches. There is no reason why Ham. should make his lines 'charge the King with murder, or to drive the moral of the play home to the King's conscience.'* The play might be trusted to do that; no speech could make the application plainer. It is impossible for the speech beginning 'Thoughts black,' &c., to be the inserted speech, because it satisfies none of the conditions. It is not a dozen or sixteen lines, but only six; it is not an inserted speech, but belongs essentially to the action. It is also impossible to suppose exactly that it was broken off by the King's rising, for the six lines in question form only one sentence, and must therefore belong entirely to the play itself in its original form, unless the murder were to be done in dumb show, which nobody supposes. His uncle's guilt is by no means the absorbing topic of Hamlet's thoughts; it is an annoying subject that weighs upon his mind without interesting it, and his only desire is to postpone and keep at arm's length everything connected with it, and with his duty to punish it. His real feeling for his uncle is only contempt, as for a vulgar knave, whom there is no satisfaction in thinking about,—and it would be source of wonder if he should think about him enough to take the

* Seeley quotes this from Malleson, but it is not to be found in his published argument. ED.

[178–203. the dozen or sixteen lines.]

trouble to write a dozen or sixteen lines to make clear what was already as clear as the day. But the subject that really does fill Hamlet's mind, to the exclusion of what ought to engage his attention more, is his mother, and she it is with whom these inserted lines deal. From what we know of Hamlet's feelings she would be, *à priori*, the subject of his inserted speech. Furthermore, if the speech were about the murder, it would be of no help in the progress of the play, nothing would be revealed to us by it. Whereas, if the speech dealt with the mother, it would be a broad hint to us not to trust Hamlet's professions, and that the experiment of the play, with all its parade of ingenuity and of vengeance to follow, is a mere blind by which Ham. hides both from himself and Hor. that he does not intend to act at all, but will go on for ever brooding over the frailty of his mother and of all womankind. To this MALLESON rejoins: Ham. never says he *has written* a passage of so many lines, but that he *intended to write* some uncertain number, a dozen or sixteen. When he sat down with the play before him, he may have written twenty or twenty-six, and indeed, if the Player-King's speech be accepted as partly Hamlet's, all of it might be claimed for him except the first two and the last two lines, which, omitting the intervening twenty-six, go fairly together. There is no reason why the inserted lines must be such as can be removed without affecting the play; may not Ham. have substituted his lines for those which he struck out? If lines 178–203 were made, as Seeley contends, to catch the conscience of the Queen, there appears to be in them when closely analyzed nothing with any special reference to her, and accordingly she is perfectly unmoved by them; her response, when appealed to by Hamlet as to how she likes the play, betokens perfect self-possession. Afterwards, to be sure, she is thrown into 'most great affliction of spirit,' but it is entirely on her husband's account,—as far as she was concerned, this speech was pointless. Grant that the plot of the play, by itself, sufficiently emphasized the King's guilt, there is nothing unnatural in Hamlet's wishing to make assurance doubly sure. In SEELEY's final remarks he admitted that Hamlet's instructions to the Player suggest a speech that is in some sense passionate, but that in reality Ham. takes the occasion of a particular speech to give a general lecture on elocution, or on the general way in which a passion should be expressed. And these lines, which may appear tame to us, may have borne a much more intense feeling to Ham. The insertion is introduced to tell us something about Ham. that we should not otherwise have known. Its object was not to catch the conscience of the Queen, but to give us an additional insight into the dreamy, unpractical character of Ham. He had been from the first brooding over his mother's conduct, and the play offers him an opportunity to relieve his feelings; the lines may not produce much effect upon her,—he knows how unimpressionable she is,—but his object will be gained if he only writes them. FURNIVALL sums up: Technically, Seeley's position is very strong, but 'on the merits' he breaks down,—he has a capital case at Law, but none in Equity. I cannot resist Malleson's argument, that Hamlet's inserted speech is the *one* speech in which he tells Hor. the King's guilt is to unkennel itself. But I hold very strongly that Lucianus's speech is not the speech, and that, in fact, the speech is not in the printed play. Either the King's conscience was more quickly stung than Ham. anticipated, and so the written speech was never needed; or (as Mr Matthew has suggested) Sh. contented himself with showing us, or letting us assume, that Ham. alterd the play, and put his 'dozen or sixteen lines' into action instead of

[178–203. the dozen or sixteen lines.]

words; if he had not modified the play, what credit could he have claimd for himself as a play-writer or adapter. The inconsistency of Shakespeare's having made Ham. first talk so much about inserting a speech, and then leaving it out after all, is what one might fairly expect in the recast *Hamlet* after its other startling inconsistencies, *e.g.* Hamlet's age and Ophelia's suicide. What can it matter whether an actual speech of a dozen or sixteen lines, though often announct, be really in the play or not? SIMPSON calls attention to the fact that just as the historical drama takes for granted those events which are made known by previous allusions, so the sub-play generally omits all those details which have been previously described or alluded to. Thus in *Mid. N. D.* we have both the play as presented before Theseus and a rehearsal of it. The lines rehearsed are different from any in the actual play. 'Looking at the practice of the time and at the previous likelihoods of the case, I see no reason whatever for expecting to find that Sh. would have put into the sub-play the dozen lines that he makes Ham. promise.' BATHURST (p. 70) says that he sees 'no symptoms of the lines which Ham. was to insert.' GERVINUS (2te Band, p. 102, 3te Auflage) believes that Sh. meant the passage from line 177 to 187 to apply to Ham. 'Indeed, Gonzago acted the part of Hamlet's father. Ham. as well as his mother must have a taste of "wormwood."' My friend Dr INGLEBY has kindly sent me extracts from a Paper on this subject, which is announced for reading to the *New Shakspere Society*, 9 February, 1877. In these extracts Dr Ingleby dissents from all that has been assumed heretofore on this subject in that Society's *Transactions*, and maintains his own view, very briefly thus: The court-play is but a part of *Hamlet*; that Ham. writes no speech at all, whether of six, twelve, or sixteen lines, nor recites such a speech; Sh. simply wrote the entire play, *not* writing any additions *in personâ Hamleti*, still less writing an addition to a play which he had previously written in the character of the author of an Italian morality. To trace into its issues every suggestion in the play, *so that the event should justify the hint*, is 'to consider too curiously.' A drama is a work of art, a contrivance for imposing upon the spectator, causing him to take no account of actual time, place, and circumstance, making him almost forget that he is in a play-house. In real life a Hamlet might compose and insert a few lines to add point and force to an ordeal, like that of the court-play, to which the fictitious Hamlet subjects the supposed criminal; and if we had the play before us, we might detect the insertion by means of our various tests of metre, phraseology, &c. If we failed to discover the added lines, the fault is ours; the lines would be there. Now to suppose that Sh. in composing *Hamlet* followed out the exact course that a real living prince would have followed, is to impute to him a lack of the simplest art of the playwright, and a neglect of the artifices which the drama places at his command. Whereas, Shakespeare's procedure was probably this: In the course of enlarging the first sketch of his *Hamlet* he conceived the design of making it a vehicle for the highest possible instruction in the art of elocution. The play-scene was already devised, and he had, therefore, to introduce the Players as arriving at Elsinore. Here was the chance he wanted. He would make Ham. instruct the Player, and through him all players, how to act. But how was this to be brought about? Ham. could hardly be supposed to know by heart the rôles of a strolling player. Wherefore, Sh. makes Ham. speak as if he had already recited to the Player a speech of his own composition, and hereupon give his instructions. Thus, having found or made the occasion, Sh. had

'Of violent birth but poor validity;
'Which now, like fruit unripe, sticks on the tree, 180

179. *but*] *and* Q'76.
180. *like*] *the* Qq.
180. *fruit*] *fruits* Q'76, Pope+.

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to prepare the audience for the supposed recitation, and this was done by representing Ham. at a former interview imparting to the old Player his intention of writing 'a speech of some dozen or sixteen lines' (*i. e.* a speech of *several* lines) for insertion in *The Murder of Gonsago.* But all the while Shakespeare's object (kept wholly out of view) was to prepare the audience for his own lesson (*voce Hamleti*) on elocution. It is a rule of dramatic art that, a dramatic expedient not essential to the plot, introduced for a collateral object, is to be left out of consideration as soon as that object is attained. As soon, therefore, as Ham. has given the old Player his lesson, the *dramatic need* of the 'dozen or sixteen lines' is satisfied, and we have no further concern with them. The suggestion, however, served (1) to prepare the way for Hamlet's advice; (2) to suggest the possibility, vague to the last degree, that Ham. had the old play touched and tinkered to suit his purpose more completely. The phrase, 'some dozen or sixteen,' does not mean what it says; it is even more indefinite than 'ten or a dozen,' or 'a dozen or fourteen,' which Mrs Quickly uses in *Hen. V:* II, i; the prefix 'some' adds vagueness to what was vague already. These lines, by the very nature of the case, can never have been in *Hamlet.* [It is to task the credulity of an audience too severely to represent the possibility of Hamlet's finding an old play exactly fitted to Claudius's crime, not only in the plot, but in all the accessories, even to a single speech which should tent the criminal to the very quick. In order, therefore, to give an air of probability to what every one would feel to be thus highly improbable, Sh. represents Ham. as adapting an old play to his present needs by inserting in it some pointed lines. Not that such lines were actually inserted, but, mindful of this proposal of Hamlet's, the spectator is prepared to listen to a play which is to unkennel the King's occulted guilt in a certain speech; the verisimilitude of all the circumstances is thus maintained. No matter how direct or pointed the allusion to the King's guilt may be, we accept it all, secure under Shakespeare's promise that the play shall be made to hit Claudius fatally. And we hear the fulfilment of this promise in Hamlet's cry of exultation over the success of his attempt at play-writing. The discussion, therefore, that has arisen over these 'dozen or sixteen lines' is a tribute to Shakespeare's consummate art. Ingleby, I think, is right in maintaining that Sh. did not first write *The Murder of Gonsago,* and then insert in it certain lines, as though written by Hamlet. And Sievers, the Clarkes, Malleson, and others are also right, I think, in believing that certain lines of the court-play are especially applicable to Claudius, and which we may imagine are those that Ham. told the Player he would give him. It is the very impression which, I think, Sh. wished to convey. ED.]

179. validity] CALDECOTT: The conception and origin of our resolutions are violent and passionate; but their progress and close of little vigor or efficiency.

180. sticks] TSCHISCHWITZ advocates his text, which reads: 'Like fruit unripe, which now sticks on the tree,' on the ground 'that "Which," referring to "Purpose," in connection with "sticks on the tree," is nonsense.' And, furthermore, that 'sticks' is an archaic plural equivalent to *stickes, sticketh.*

'But fall unshaken when they mellow be. 181
'Most necessary 'tis that we forget
'To pay ourselves what to ourselves is debt;
'What to ourselves in passion we propose,
'The passion ending, doth the purpose lose. 185
'The violence of either grief or joy
'Their own enactures with themselves destroy;
'Where joy most revels, grief doth most lament;
'Grief joys, joy grieves, on slender accident.
'This world is not for aye, nor 'tis not strange 190
'That even our loves should with our fortunes change,
'For 'tis a question left us yet to prove,
'Whether love lead fortune or else fortune love.

186. *either*] *eyther*, Q_2Q_3. *either*, Q_4. *ether* Ff.
187. *enactures*] Q'76, Johns. *ennactures* Qq. *ennactors* F_1. *enactors* $F_2F_3F_4$, Rowe+.
188. *lament*] *relent* Jen. (misprint?)
189. *joys*] *joyes* $F_1F_2F_3$. *ioy* Qq.
189. *grieves*] *greeue*; F_1F_2. *griefs* Qq.
190. *nor*] *and* Pope, Han.
'tis not] *is it* Q'76.
193. *lead fortune*] *fortune lead* Pope, Han. *leads fortune* Theob. Warb. Johns.
else] Om. Pope, Han.

181. fall] CALDECOTT: This verb, like 'sticks,' is to be referred to 'purpose;' but in Shakespeare's mind it was connected with 'unripe fruit,' and 'they,' its relative. ELZE: See the reversed construction, I, iii, 47, 50: 'pastors . . . libertine, Himself.' ABBOTT, § 415: The subject, which is singular, is here confused with and lost in that to which it is compared, which is plural.

183. debt] JOHNSON: The performance of a resolution, in which only the *resolver* is interested, is a debt only to himself, which he may therefore remit at pleasure.

186, 187. violence . . . destroy] DELIUS: The plural is to be explained by supposing that in 'violence' there are two 'violences' understood; 'of grief' and 'of joy.' CLARENDON: A more natural explanation is that the verb is attracted by the nearer substantive 'enactures.' Compare I, ii, 38.

187. enactures] JOHNSON: What grief or joy enact or determine in their violence is revoked in their abatement. CLARENDON: Enactments, resolutions. Perhaps it may have the further meaning of carrying purposes into execution. ABBOTT, § 194: '*With* themselves' seems to mean *by* or *of* themselves.

188. MOBERLY: The very temper that is most cast down with grief is also most capable of joy, and passes from one to the other with slenderest cause.

190. nor 'tis not] For instances of double negatives, see I, ii, 158; and ABBOTT, § 406.

191. loves] MOBERLY: The love which others feel for us.

193. Whether] See II, ii, 17.

193. or else] CLARENDON: A reduplication, like 'or ere,' 'an if.' See *Genesis*, xlii, 16.

'The great man down, you mark his favourites flies;
'The poor advanced makes friends of enemies; 195
'And hitherto doth love on fortune tend;
'For who not needs shall never lack a friend,
'And who in want a hollow friend doth try
'Directly seasons him his enemy.
'But, orderly to end where I begun, 200
'Our wills and fates do so contrary run,
'That our devices still are overthrown,
'Our thoughts are ours, their ends none of our own;
'So think thou wilt no second husband wed,
'But die thy thoughts when thy first lord is dead. 205

P. Queen. 'Nor earth to me give food nor heaven light!
'Sport and repose lock from me day and night!
'To desperation turn my trust and hope!
'An anchor's cheer in prison be my scope!

194. *favourites*] F_2. *favourite* QqF_2 F_3F_4 et cet.

196. *hitherto*] *hethertoo* Q_4Q_5. *hither to* F_2.

197. *friend,*] *Frend:* F_2. *friend?* $F_2F_3F_4$.

199. *seasons him*] *sees in him* Anon.*

204. *So think*] *Think still* Q'76, Theob. Warb.

wilt no] *wilt not* Jen.

205. *die thy thoughts*] *thy thoughts dye* Q'76.

206. *to me give*] *to give me* Ff, Rowe, Pope, Johns. Jen. Cald. Knt. *oh! give me* Han. Cap. *do give me* Seymour.

Nor..give] *Let earth not give me* Anon. (*Misc. Obs.* 1752, p. 34).

208, 209. *To...scope!*] Om. Ff, Rowe, Pope, Han.

209. *An anchor's*] Theob. *And Anchors* Qq. *And anchors'* Jen. *An anchoret's* Anon. apud Rann.

194. **favourites flies**] ABBOTT, § 333: The reading, *favourite*, completely misses the intention to describe the *crowd* of favorites *scattering in flight* from the fallen patron. [See this paragraph in Abbott for instances of the third person plural in *s*.] CORSON (p. 27): The plural, 'favourites,' is, in fact, demanded.

197. **not needs**] CLARENDON: For this construction, see *Temp.* II, i, 121; *Much Ado*, IV, i, 175.

199. **seasons**] CALDECOTT: Throws in an ingredient, which constitutes, &c. This word is used with great latitude in several parts of this play. DELIUS: This signified formerly every kind of modification in its widest sense. DYCE (*Gloss.*): Confirms, establishes. CLARENDON: Ripens, brings to maturity in his true character.

201. **contrary**] For words in which the accent is nearer the end than with us, see ABBOTT, § 490.

209. **anchor's**] JOHNSON: May my whole liberty and enjoyment be to live on hermit's fare in prison. 'Anchor' is for *anchorite*. STEEVENS: This abbreviation is very ancient. In the Romance of *Robert the Devil*, printed by Wynkyn de Worde: 'We haue robbed and killed nonnes, holy aunkers, preestes,' &c. Again:

'Each opposite, that blanks the face of joy, 210
'Meet what I would have well and it destroy!
'Both here and hence pursue me lasting strife,
'If, once a widow, ever I be wife!'

Ham. If she should break it now!

P. King. ''Tis deeply sworn. Sweet, leave me here 'awhile; 215
'My spirits grow dull, and fain I would beguile
'The tedious day with sleep. [*Sleeps.*

P. Queen. 'Sleep rock thy brain;
'And never come mischance between us twain?' [*Exit.*

Ham. Madam, how like you this play?

Queen. The lady protests too much, methinks. 220

Ham. O, but she'll keep her word.

King. Have you heard the argument? Is there no offence in't?

213. *once...wife*] *once I be a widdow, euer I be a wife* Qq (*bee* Q_4), Jen. *once I be a widdow, euer I be wife* Q_5. *once I widow be, and then a wife* Q'76.

214. Ham. *If...now!*] Dyce. Ham. *If...now.* Qq (in the margin) (*he* Q'76) Ff, Ham. *If...now*— Pope+, Jen. Coll. White, Del. Ham. [to Oph.] *If... now,*— Cap. Steev. Var. Cald. Knt, Sing. El. Ktly, Huds.

it now] *her vow* Coll. (MS). El.

215. *'Tis...awhile;*] Two lines, Ff.

215. *here*] *heare* $Q_4Q_5F_2$.

217. [Sleeps.] Pope. (After *brain*), Ff, Rowe. Om. Qq. lays him down. Cap.

218. *between*] *betwixt* Q_4Q_5, Cap.

[Exit.] Exeunt. Qq. Exit Dutchess. Duke sleeps. Cap.

219. *this*] *the* $F_2F_3F_4$, Rowe.

220. *protests*] Ff, Rowe+, Cap. Knt, El. Dyce i, White, Del. Glo. Mob. *doth proteſt* Qq et cet.

too much] *to much* F_1.

'the foxe will be an aunker,' &c. Also, in *The Vision of Piers Ploughman*, l. 55: 'As ancres and heremites That holden hem in hire selles.' I believe we should read,—'anchor's *chair*.' Compare Hall, *Sat.* ii, bk. IV, p. 18, ed. 1602:—'Sit seven yeres pining in an anchore's cheyre.' DELIUS: Logically, 'scope' cannot refer to 'anchor's cheer,' but to 'prison.' CLARENDON: 'Anchor' is applied both to men and women.

210. opposite] CLARENDON: An opponent; here it denotes any obstacle to joy. For the literal sense, see V, ii, 62, and *Twelfth Night*, III, iv, 293.

210. blanks] CLARENDON: Blanches, makes pale, as with fear.

214. DELIUS: It is just as likely that Ham. addressed this to his mother as to Oph.

220. protests] CORSON: The familiar 'protests' is better here than 'doth protest.'

222. argument] See notes on line 127, where various attempts are made to explain what HUNTER calls 'the oversight' in this question of the King's.

Ham. No, no; they do but jest, poison in jest; no offence i' the world. 225

King. What do you call the play?

Ham. *The Mouse-trap.* Marry, how? Tropically. This play is the image of a murder done in Vienna; Gonzago is the duke's name; his wife, Baptista; you shall see anon; 'tis a knavish piece of work; but what o' that? your 230 majesty, and we that have free souls, it touches us not; let the galled jade wince, our withers are unwrung.—

225. *i' the world*] Om. Q'76.
227. *how?*] *how* Qq.
Tropically] *topically* Pope i.
228, &c. *Gonsago*] *Gonzaga* Johns.
229. *wife*] *wife's* Theob.+. *wifes'* Ktly.
230. *o'*] Ff, Rowe+, Dyce, Glo. *of* Qq, Cap. et cet.
231. *that have*] *ſhall haue* Q_4Q_5.
us not] *not us* Q'76.
232. *wince*] Steev. *winch* QqFf, Rowe+, Cap. Jen.
unwrung] *vnwrong* Q_4Q_5. *vnrung* F_1F_2, Johns.

224. offence] DELIUS: Here again, as before in I, v, 137, this word is used in a double sense. The King means a *moral* 'offence,' and Hamlet means a *physical* 'offence,' or crime.

227. Mouse-trap] STEEVENS: In reference to II, ii, 580.

227. Tropically] CALDECOTT: Figuratively, by a *trope* or *turn* we give things. HUNTER (ii, 282): *Trapically* of Q_1 is an unmeaning word, except that we may see a faint shade of meaning in the play being a *figurative* representation of an actual deed, and this, combined with the opportunity of playing on the word *trap*, is the true reason that we meet with this word thus oddly introduced.

228. image] See *Macb.* II, iii, 74.

228. Vienna] COLLIER: The *Guiana* of Q_1 perhaps arose from the shorthand-writer having misheard the name.

229. duke's] HUNTER (ii, 252): Q_1 explains why everywhere else he is a *king*. The character was a *duke* throughout, as the play was originally written, and when *king* was to be substituted for *duke*, this passage remained by some accident uncorrected. WALKER (*Crit.* ii, 281) shows by many instances that *king*, *duke*, and *count* were confounded in sense, and that to the poet they were one and the same, all involving alike the idea of sovereign power; and thus might easily be confounded with each other in the memory.

229. Baptista] JOHNSON: In Italian, I think, the name always of a man. RITSON: I believe it is never used singly, but compounded with *Gian* (for *Giovanni*), and meaning, of course, *John the Baptist*. HUNTER (ii, 252): I have seen a few instances in which the name was borne by women in England. Sh. was not solicitous about it. It had a feminine termination; that was enough.

231. we] See I, iv, 54.

231. free] See II, ii, 537.

232. wince] STEEVENS: A proverb. Thus, in *Damon and Pythias*, 1582: 'I know the gall'd horse will soonest wince.' CLARENDON: See Lyly's *Euphues*, p. 119 (ed. Arber): 'For well I know none will winch except she be gawlded.' See *Mother Bombie*, I, iii.

Enter LUCIANUS.

This is one Lucianus, nephew to the king.

Oph. You are a good chorus, my lord.

Ham. I could interpret between you and your love, if 235
I could see the puppets dallying.

Oph. You are keen, my lord, you are keen.

Ham. It would cost you a groaning to take off my edge.

Oph. Still better, and worse.

Ham. So you must take your husbands.—Begin, mur- 240

232. Enter Lucianus.] After *king*, line 233, Qq. Enter Nephew with a Vial. Cap.

233. *king*] *Duke* Theob.+, Pope ii, Cap.

234. *a good*] Ff, Rowe, Cald. Knt, Dyce i, Del. *as good as a* Qq et cet.

238. *my*] *mine* Qq.

239. *better*,] *worſe* Q'76, Rowe, Pope, Han.

240. *So...husbands.*] Pope. *So you miſtake your husbands* Qq, Theob. Warb. Johns. Steev. Var. Cald. Sing. *So you miſtake Husbands* Ff, Rowe. *So most of you take husbands* Han. *So you mis-take husbands* Cap. *So you must take husbands* Knt, Long MS.* *So you must take your husband* White. Separate line, Ff.

240, 242. *Begin...revenge*] Two lines, the first ending *begin*. F_4, Rowe+.

240, 241. *murderer*] *Murther* F_4, Rowe.

234. **chorus**] DELIUS: We find a chorus explaining the action of the play in *Winter's Tale*, *Rom. & Jul.*, and *Hen. V.*

235. **interpret**] STEEVENS: An interpreter formerly sat on the stage at all *motions* or *puppet-shows*, and interpreted to the audience. See *Two Gent.* II, i, 101; *Timon*, I, i, 34. Again, in Greene's *Groatsworth of Wit*, 1621: 'It was I that . . . . for seven years' space was absolute interpreter of the puppets.'

236. **puppets dallying**] SEYMOUR (ii, 179): If I could observe the agitations of your bosom. NARES: Synonymous with the *babies in the eyes*.

237. **keen**] HUNTER (ii, 252): There is no appropriateness in this as a reply to what Hamlet had said, and it is, in fact, an observation on something said by him that is now transposed to another part of the play. This we learn from Q_1, where the remarks of Ham. to Oph. on the cheerful appearance of his mother occur in this part of the dialogue. It is in reference to these satirical remarks about his mother that Ophelia says, 'You are keen,' or as it reads in Q_1.

239. **worse**] CALDECOTT: More keen and less decorous.

240. **must take**] THEOBALD (*Sh. Rest.* p. 90): Hamlet certainly alludes to the church-service of matrimony, where the husband and wife promise alternately to take each other for 'better for worse.' [Theobald changed his mind when he came to print his edition; for there he follows the QqFf, and paraphrases: 'So you *take* Husbands, and find yourselves *mistaken* in them.' The majority of notes on this passage are in favor of the reading of the QqFf. Those edd. who have followed the reading of Q_1 have been apparently so firmly fixed in their belief in the excellence of that text in this passage, that they have not thought it worth while to vindicate it. ED.] FARMER: I believe *mistake* to be right; the word is sometimes used in this ludicrous manner: 'Your true trick, rascal' (says Ursula, in *Bartholomew Fair*),

derer. Pox, leave thy damnable faces, and begin. Come: **241**
The croaking raven doth bellow for revenge.

Luc. 'Thoughts black, hands apt, drugs fit, and
'time agreeing;
'Confederate season, else no creature seeing;
'Thou mixture rank, of midnight weeds collected, **245**
'With Hecate's ban thrice blasted, thrice infected,

241. *Pox,*] Om. Qq, Pope+, Cap. Jen. Steev. Var. Knt, Coll. Sing. El. Sta. Cla. Huds. Mob.

241, 242. *Come: The*] Jen. *Come, the* QqFf, Rowe+. *Come. The* Johns. *Come, The* Cap. As two half lines, ending *raven...revenge* Steev. Bos. Cald. Knt. In quotation-marks, White, Glo. Cla.

243. Two lines. Ff.

244. *Confederate*] *Considerat* Q_2Q_3. *Confiderat* Q_4. *Confiderate* Q_5.

else] *and* Q'76, Theob. Han. Warb.

246. *ban*] *Bane* F_4, Rowe, Pope, Han.

infected] *inuected* Q_2Q_3.

'must be to be ever busie, and mistake away the bottles and cans, before they be half drunk off.' STEEVENS: Again, in Jonson's *Masque of Augurs*: 'To mistake six torches from the chandry, and give them one.' Again, in *The Elder Brother* of Fletcher: 'I fear he will persuade me to mistake him.' Again, in *Chrestoleros; Seven Bookes of Epigrams*, written by T. B. [Thomas Bastard], 1598, lib. vii, epig. xviii: '——For none that see'th her face and making, Will judge her stolne, but by mistaking.' Again, in *Questions of Profitable and Pleasant Concernings*, 1594: 'Better I were now and then to suffer his remisse mother to mistake a quarter or two of corne.' TOLLET: The meaning is: 'You do amiss for yourselves to take husbands for the worse. You should take them only for the better.' CALDECOTT: In these very terms of confusion and contradiction it is that you make up what you call your *solemn* contract of marriage. For 'mistake'=wrongly judged of, see *Hen. VIII*: III, i, 101. SINGER: Hamlet puns upon the word *mistake*: 'So you *mis-take*, or *take* your husbands *amiss* for better and worse.' The word was often thus misused for anything done wrongfully, and even for privy stealing.

241. Pox] DYCE: Need I observe that, in Shakespeare's time, this imprecation undoubtedly referred to the small-pox?

242. revenge] COLLIER: This perhaps was a quotation from some other play in Hamlet's memory. DYCE (*Remarks*, &c., p. 215): Ham. seems to mean: 'Begin without more delay; for the raven, prescient of the deed, is already croaking, and, as it were, calling out for the revenge which will ensue.' SIMPSON (*The Academy*, 19 Dec. '74): Ham. rolls into one two lines of an old familiar play: *The True Tragdie of Richard the Third* (p. 61, Sh. Soc. *Reprint*). The king is describing the terrors of his conscience: 'Methinks their ghosts comes gaping for revenge Whom I have slain in reaching for a crown;' and of the two lines that follow, Hamlet's speech is a satirical condensation: 'The screeking raven sits croking for revenge Whole herds of beasts comes bellowing for revenge.'

244. confederate] TSCHISCHWITZ [following Q_5]: 'Confederate is clearly the wrong reading, since it merely expresses what is already implied in 'time agreeing.' CLARENDON: The opportunity conspiring to assist the murderer.

245. midnight] STEEVENS: See *Macb.* IV, i, 25.

'Thy natural magic and dire property, 247
'On wholesome life usurp immediately.'

[*Pours the poison into the sleeper's ear.*

Ham. He poisons him i' the garden for his estate. His name's Gonzago; the story is extant, and writ in choice 250 Italian; you shall see anon how the murderer gets the love of Gonzago's wife.

Oph. The king rises!

Ham. What, frighted with false fire!

Queen. How fares my lord? 255

Pol. Give o'er the play!

King. Give me some light.—Away!

All. Lights, lights, lights!

[*Exeunt all but Hamlet and Horatio.*

Ham. Why, let the strucken deer go weep,
The hart ungalled play; 260
For some must watch, while some must sleep;
So runs the world away.

247. *Thy*] *The* F_4, Rowe. *Thou* Pope, Han.

248. *usurp*] *vſurpe* F_2F_3. *vſurps* Qq, Cap. Sing. Ktly.

[Pours...ear.] Mal. Powres the poyſon in his eares. Ff. Om. Qq.

249. *He*] *A* Qq.

for his] *for's* $F_2F_3F_4$, Rowe+, Dyce, Sta. Glo. Del. Huds. Mob. *fors* F_2.

250. *name's*] *names* Qq$F_2F_3F_4$.

writ in] Ff, Rowe+, Knt, Dyce, Sta. White, Glo. Del. Huds. *written in* Cald. *written in very* Qq et cet.

254. Ham. *What,...fire*] Om. Qq, Pope.

258. All.] Ff. Pol. Qq, Cap. Jen. Steev. Var. Sing. Cam.

[Exeunt...] Exeunt. Manet Hamlet & Horatio. Ff (Manent F_4).

259. SCENE VIII. Pope, Han. Jen. SCENE VII. Warb. Johns.

strucken] *ſtrooken* Q_2Q_3, Cap. *ſtroken* Q_4Q_5. *stricken* Han. Coll. El. White, Glo.+, Mob.

260. *hart*] *Heart* F_2F_3, Rowe, Johns. Cap.

ungalled] *vngauled* Qq.

261. *while*] *whilſt* Q_4Q_5, Rowe+.

sleep:] *ſleepe!* $F_2F_3F_4$, Rowe.

262. *So*] Ff, Rowe+, Cap. Cald. Knt, Dyce, Sta. Glo. Mob. *Thus* Qq et cet.

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248. usurp] WALKER (*Crit.* iii, 176): That is, '*let them* usurp.'

250. extant] WHITE: This, I believe, is actually true. I am sure that I have seen the incidents of this *Murder of Gonzago* mentioned as having actually occurred in Italy during the Middle Ages.

250. writ in] CORSON: This may be a case of absorption; the -en of the participle being present in 'in.'

259–262. DYCE: In all probability a quotation from some ballad.

259. weep] STEEVENS: See *As You Like It*, II, i, 33.

262. So] CORSON: The more general and indefinite 'So' seems preferable here to the formal 'Thus.'

Would not this, sir, and a forest of feathers,—if the rest of my fortunes turn Turk with me,—with two Provincial roses on my razed shoes, get me a fellowship in a cry of players, 265 sir?

263. *feathers*] *Fathers* F_4.
264. *two*] Om. Qq, Jen.
265. *razed*] Mal. *ras'd* Qq. *rac'd* Ff, Rowe i. *rack'd* Rowe ii. *rayed* Pope+, *ray'd* Cap. *rais'd* Theob. conj. Jen. Sing. El. Ktly.
265. *cry*] *city* Q_4Q_5.
players] *player* Q_5.
266. *sir*] Om. Qq, Jen.

263. feathers] MALONE: It appears from Decker's *Gul's Hornbooke* that feathers were much worn on the stage in Shakespeare's time.

264. turn Turk] STEEVENS: See *Much Ado*, III, iv, 57; and, in Greene's *Tu Quoque*, 1614: 'This it is to turn Turk, from an absolute and most compleat gentleman, to a most absurd, ridiculous, and fond lover.' It means no more than to change condition fantastically. CALDECOTT: To undergo a total and ruinous change.

264. Provincial] WARTON: Hamlet means the roses of *Provence*, a beautiful species; therefore read *Provencial* [CAPELL, MALONE, and STEEVENS adopted this reading] or *Provençal*. DOUCE: Change is unnecessary. There is no evidence that *Provence* was ever remarkable for its roses; whereas, *Provins*, about forty miles from Paris, was formerly very celebrated for the growth of this flower, which, according to tradition, was imported into that country from Syria by a Count de Brie. JOHNSON: When shoe-strings were worn they were covered, where they met in the middle, by a ribbon gathered in the form of a rose. CLARENDON: Cotgrave gives both localities: 'Rose de Provence. The Prouince Rose, the double Damaske Rose;' and 'Rose de Provins. The ordinarie double red Rose.' In either case it was a large rose. The Province or Damask Rose was probably the better known. Gerarde, in his *Herbal*, says that the damask rose is called by some 'Rosa provincialis.' Fairholt (*Costume in England*, p. 238) quotes from Friar Bacon's *Prophecy*, 1604: 'When roses in the gardens grew, And not in ribbons on a shoe: Now ribbon roses take such place, That garden roses want their grace.' At p. 579 he gives several instances of the extravagances to which this fashion led. TSCHISCHWITZ wildly proposes and adopts 'provisional' for the following reason: 'The passing strangeness of the assumption that actors procured fresh (?) roses from the town of Provins occurred neither to Douce nor to the critics who follow him. It is probable that nothing more than parti-colored paper was used as a substitute.' Hence, 'Since "*Provincial*" yields no meaning, it is clear that Sh. here wrote *provisional* (like the Italian *provisionale*), that is, a pair of makeshift-roses.'

265. razed] THEOBALD: I once suspected that we ought to read '*raised* shoes.' It was the known custom of the tragedians of old, that they might nearer resemble the heroes they personated, to make themselves as tall in stature as they possibly could. But perhaps it may have been '*rayed* shoes,' that is, *striped*, *spangled*. STEEVENS: 'Razed shoes' may mean *slashed* shoes, *i. e.* with cuts or openings in them. Sh. might have written '*raised* shoes,' *i. e.* shoes with high heels. Stubbes, *Anatomie of Abuses*, 1595, has a chapter on corked shoes, 'which,' he says, 'beare them up two inches or more from the ground, &c., some of red, blacke, &c., razed, carued, cut, and stitched,' &c. To *rase* and to *race* alike signify to *streak*. See Markham's *Country Farm*: '—baking them all (*i. e.* wafer cakes) together be-

Hor. Half a share. 267

tween two irons, having within them many raced and checkered draughts after the manner of small squares.' HUNTER (ii, 254) cites from Peacham, *The Truth of Our Times*, 1638, to show that gallants sometimes paid thirty pounds for a pair of shoe-ties, called roses. COLLIER (ed. 2): The (MS) reads *rais'd*, which is possibly right. Burbage, being short, may have worn 'rais'd shoes,' but still it seems unlikely that he would thus be made to advert to his own deficiency. STAUNTON: If 'razed' be right, it must mean *slashed* or *opened* shoes. CLARENDON: In Randle Holme's *Academy of Armory*, bk. iii, ch. i, p. 14, we find: 'Pinked or raised Shooes, have the over leathers grain part cut into Roses, or other devices.'

265. cry] WARBURTON: 'Allusion to a pack of hounds,' which, says STEEVENS, was formerly called a *cry*. Here it means a troop or company. See *Cor.* IV, vi, 168, and III, iii, 120. CLARENDON: Compare Cotgrave: 'Meute: f. A kennell, or crie of hounds.'

267. share] MALONE: The actors in Shakespeare's time had not annual salaries as at present. The whole receipts of each theatre were divided into shares, of which the proprietors of the theatre, or *house-keepers*, as they were called, had some: and each actor had one or more shares, or part of a share, according to his merit. See *Var.* 1821, iii, [p. 171. Also COLLIER'S *Annals of the Stage*, iii, p. 429.] CLARENDON: In Henslowe's Diary (p. 5) is a memorandum of £15 being lent to Francis Henslowe for a share with the Queen's players, and [p. 8, three years afterwards, in 1596] £9 for a half share with another company. [In HALLIWELL'S very valuable *Illustrations of the Life of Shakespeare*, 1874, pp. 86–91, certain petitions and answers are reprinted, that were filed in 1635, in the Lord Chamberlain's office, and although in date they are after Shakespeare's day, they nevertheless throw great light on the early financial management of the Globe and Blackfriars theatres, and of the value of the shares in them. The substance of one of these petitions, which shows us what the *house-keepers* were, and that they and the actors were not always in accord, is as follows: 'Robert Benefield, Eyllardt Swanston, and Thomas Pollard doe further humbly represent unto your Lordship. That the houskeepers beeing but six in number, vizt., Mr. Cutbert Burbadge, Mrs. Condall, Mr. Shankes, Mr. Taylor, Mr. Lowen and Mr. Robinson (in the right of his wife), have amongst them the full moyety of all the galleries and boxes in both houses, and of the tireing-house dore at the Globe. That the actors have the other moyety, with the outer dores; but in regard the actors are halfe as many more, vizt., nine in number, their shares fall shorter and are a great deale lesse then the houskeepers; and yet, notwithstanding out of those lesser shares the sayd actors defray all charges of the house whatsoever, vizt., wages to hired men and boyes, musicke, lightes, &c., amounting to 900 or 1000 *li.* per annum or thereaboutes, beeing 3 *li.* a day one day with another; besides the extraordinary charge which the sayd actors are wholly at for apparell and poetes, &c. Whereas the sayd houskeepers out of all their gaines have not till Lady Day last payd above 65 *li.* per annum rent for both houses, towardes which they rayse betweene 20 and 30 *li.* per annum from the tap houses and a tenement and a garden belonging to the premisses, &c., and are at noe other charges whatsoever, excepting the ordinary reparations of the houses. Soe that upon a medium made of the gaynes of the howskeepers and those of the actors one day with another throughout the yeere, the petitioners will make it apparent that when some of the hous-

[267. '**share.**']

kepers share 12 *s.* a day at the Globe, the actors share not above 3 *s.* And then what those gaine that are both actors and houskeepers, and have their shares in both, your Lordship will easily judge, and therby finde the modesty of the petitioners suite, who desire onely to buy for their money one part a peece from such three of the sayd houskepers as are fittest to spare them, both in respect of desert and otherwise, vizt., Mr. Shankes, one part of his three,' &c. Mr John Shankes not unnaturally remonstrated, and it is from his answer that we learn the value of a 'share,' not only of a 'houskeeper,' but in a 'cry of players;' he states that 'he did buy [of William Hemings] one part hee had in the Blackfriers for about six yeeres then to come at the yeerly rent of 6 *li.* 5 *s.*, and another part hee then had in the Globe for about two yeeres to come, and payd him for the same two partes in ready moneys 156 *li.* . . . about eleven months since, the sayd William Hemings, offering to sell unto your suppliant the remaining partes hee then had, viz., one in the Blackfriers, wherin hee had then about five yeeres to come, and two in the Globe, wherein hee had then but one yeere to come, your suppliant likewise bought the same, and payd for them in ready moneys more 350 *li.*, all which moneys so disbursed by your suppliant amount to 506 *li.*,' &c. Shankes, who had been one of Shakespeare's fellow-actors, makes an appeal *ad misericordiam* as 'beeing an old man in this quality, [see *Ham.* II, ii, 333 and 417], and then states that 'Mr. Swanston one of them who is most violent in this busines,' 'hath further had and receaved this last yeere above 34 *li.* for the profitt of a third part of one part in the Blackfriers which hee bought for 20 *li.*' Nor did 'Cutbert Burbadge and Winifred his brothers wife, and William his sonne' submit any more quietly than John Shankes to be 'trampled upon,' as they term it, and their answer is a Shakespearian discovery so recent and so interesting not only in its familiar allusion to Shakespeare as a 'deserveing man,' but also in its reference to the Children of the Queen's Chapel, that the following extract will not be deemed too long nor out of place: 'The father of us, Cutbert and Richard Burbadge, was the first builder of playhowses and was himselfe in his younger yeeres a player. The Theater hee built [the first ever built in England, in 1576. ED.] with many hundred pounds taken up at interest. The players that lived in those first times had onely the profitts arising from the dores, but now the players receave all the commings in at the dores to themselves and halfe the galleries from the houskepers. Hee built this house upon leased ground, by which meanes the landlord and hee had a great suite in law, and, by his death, the like troubles fell on us, his sonnes; wee then bethougt us of altering from thence, and at like expence built the Globe, with more summes of money taken up at interest, which lay heavy on us many yeeres; and to ourselves wee joined those deserveing men, Shakspere, Hemings, Condall, Philips and others, partners in the profittes of that they call the House, but makeing the leases for twenty-one yeeres hath beene the destruction of ourselves and others for they dyeing at the expiration of three or foure yeeres of their lease, the subsequent yeeres became dissolved to strangers . . . Thus, Right Honorable, as concerning the Globe, where wee ourselves are but lessees. Now for the Blackfriers, that is our inheritance, our father purchased it at extreame rates, and made it into a playhouse with great charge and troble; which after was leased out to one Evans that first sett up the boyes commonly called the Queenes Majesties Children of the Chappell. In process of time, the boyes growing up to bee men, which were Underwood, Field, Ostler, and were taken to strengthen the Kings service; and the

Ham. A whole one, I.
For thou dost know, O Damon dear,
This realm dismantled was 270
Of Jove himself; and now reigns here
A very, very—pajock.

268. *A whole one, I.*] *Ay, a whole one.* Han. *A whole one, ay.* Mal. conj. Knt i, Sing. White, Ktly, Huds.
270, 271. *This...himself*] One line, Ff.
272. *very, very*] *very-very* Sta.
pajock] F_3F_4, Rowe, Dyce, Sta. White, Glo.+, Del. Mob. *paiock* Qq. *Paiocke* F_2, Cald. Knt. *Pajocke* F_1, *paicock* Q'76. *pecock* Q'95. *peacock* Pope, Warb. Johns. Cap. Jen. Steev. Var. Coll. Sing. Huds. *paddock* Theob. Han. El. Ktly. *hedjocke* (i. e. *hedgehog*) S. Evans. *padge-hawk* Id. (withdrawn).

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more to strengthen the service, the boyes dayly wearing out, it was considered that house would be as fitt for ourselves, and soe purchased the lease remaining from Evans with our money, and placed men players, which were Hemings, Condall, Shakspeare, &c.' ED.]

268. I] MALONE: It should be, I think,—'A whole one;—ay,—' [Most improperly—DYCE, *Gloss.*]. STEEVENS: It means no more than, 'I think myself entitled to a whole one.' CALDECOTT: 'A whole one, say I.' STAUNTON: Malone's emendation will strike many as the more likely reading. WHITE thinks it strange that modern editions should retain 'I' of QqFf. STRATMANN agrees with Malone.

269-271. DYCE: Another quotation, surely; 'pajock,' of course, excepted.

271. Jove] HUDSON: The meaning is, that Denmark was robbed of a king who had the majesty of Jove.

272. pajock] POPE: This alludes to the fable of the birds choosing a king; instead of the eagle, a peacock. THEOBALD (*Sh. Restored*, p. 94) proposed: First, *meacock*, a '*cravenly*' bird, and metaphorically a dastardly effeminate fellow; Second, *paddock*, a toad; Third, *puttock*, a ravenous kite, a devourer of the state and people. Of these three Theobald repeated only the second in his edition, with the note: 'I think Ham. is setting his father's and uncle's characters in contrast to each other; and means to say, that by his father's death the state was stripped of a godlike monarch, and that now in his stead reigned the most despicable poisonous animal that could be; a mere *paddock* or *toad*. This word I take to be of Hamlet's own substituting. The verses repeated, seem to be from some old ballad; in which, rhyme being necessary, I doubt not but the last verse ran thus: *A very, very*——ass. FARMER: A *peacock* seems proverbial for a fool. Thus, Gascoigne, in his *Weeds*: 'A theefe, a cowarde, and a *peacocke* foole.' MALONE: Sh. means that the King struts about with a false pomp, to which he has no right. See Florio, 1598: '*Pauoneggiare.* To iet vp and down fondly gazing vpon himselfe, as a peacocke doth.' MARTINUS SCRIBLERUS (*Explanations*, &c., Edinburgh, 1814): The original word soundeth to me like a foreign word introduced into our language. Following out this hint, if thou wilt look, reader, into any Italian Dictionary, thou wilt see that the word *baiocco* means a piece of money, of about three farthings value, and there was a silver coin of that value in Queen Elizabeth's time, which seemed to figure in Shakespeare's imagination as something abundantly ridiculous. See *King John*, I.

[272. 'pajock.']

i, 143. When Hamlet, therefore, calls the King a *paiock*, he merely means to use one of the most contemptuous expressions which occurred to him in the moment; so that I would not alter the text. DYCE: 'Pajock' is certainly equivalent to *peacock*. I have often heard the lower classes in the north of Scotland call the peacock —the 'pea-*jock*;' and their almost invariable name for the turkey-cock is 'bubbly-*jock*.' HALLIWELL quotes Dyce, and adds: there can be little doubt but that the word in the text is a similarly corrupted form. ELZE: If *paddock* be inadmissible, *bawcock* may be suggested. See *Hen. V*: IV, i, 44; and *Twelfth Night*, III, iv, 125. EDEN WARWICK (*N. & Qu.*, 7 Dec. '61), finding from Bunsen's *Egypt's Place, &c.* that the word *Pataikoi*, the name of the ancient Phœnician gods, still survives at the present day in Rome, applied to a coin with a hideous, worn-out impression, which is called a 'Patacco,' suggested that 'paiocke' is a misprint for *patokie*. LEO (*N. & Qu.*, Jan. 21, '65): 'Hamlet means *ass*, and does not intend to weaken what he means by supplying it by such an innocent word as "peacock," "paddock," &c. He says, "A very, very . . . ," and then he says *nothing more*, but *hems* in a rather characteristic way; and so gives to the hearer the opportunity to supply by rhyming what he has left unsaid. And so I suppose the word in question did not belong to the verse, but was a stage-direction, which I should like to understand as—"hiccup." "A very, very . . . [*hiccups*."' [Can this be surpassed? ED.] LATHAM (*N. & Qu.*, 12 Aug. '71) suggests *Polack*. In *Hamlet* Danicisms may be expected, and this word, besides its primary, national meaning, had, owing to the ill feeling between the Poles and the Danes, a secondary meaning equivalent to *blackguard* or Philistine. T. MCGRATH (*N. & Qu.*, 23 Sept. '71) suggests *paj-ock*, i. e. *paj*, equivalent to *patch*, a contemptuous fellow, and *-ock*, diminutive. Hence 'pajock' or *patchock*, a paltry clown; and cites Spenser, *A View of the present State of Ireland*, p. 636, Globe ed.:— 'Some in Leinster . . . are degenerate, and growen to be as very patchockes as the wild Irish.' KEIGHTLEY (*Expositor*, 293): I agree with Theobald, as the King is afterwards called a 'paddock,' and there is probably an allusion to the poisoning. TSCHISCHWITZ: The word is Polish, *pajuk*, *pajok*, and means a servant, a doorkeeper, like *hajduk*. I have not been able to discover at what period *Haiducks* were introduced into European courts, but it is quite possible that it took place towards the close of the sixteenth century. ANONYMOUS (*New Shakespearian Interpretations*, Edin. Rev. Oct. 1872): All agree that the various spellings in the QqFf indicate one word: *peacock*; in discussing this passage critics have forgotten the character that the peacock held in the natural history, as well as in the popular belief, of the time. The most popular manual of natural history in Shakespeare's day gives the following account: 'And the pecocke is a bird that loveth not his young, for the male searcheth out the female, and seeketh out her egges for to break them, that he may so occupy him the more in his lecherie. And the female dreadeth that, and hideth busily her egges, lest the pecocke might soone find them. And Aristotle sayth that the pecocke hath an unsteadfast and evill shapen head, as it were the head of a serpent, and with a crest. And he hath a simple pace, and a small necke, and areared, and a blew breast, and a taile ful of bewty, and he hath the foulest feet and riveled . . . and he hath an horrible voice. And as one sayeth, he hath a voice of a feend, the head of a serpent, and the pace of a theefe. And Plinius sayth that the pecocke hath envie to man's profit, and swalloweth his owne durt: for it is full medicinable, but it is seldom found.' This last is a curiously dark touch of malevolence. Ham. could

Hor. You might have rhymed.

Ham. O good Horatio, I'll take the ghost's word for a thousand pound. Didst perceive? 275

Hor. Very well, my lord.

Ham. Upon the talk of the poisoning?

Hor. I did very well note him.

Ham. Ah, ha! Come, some music! come, the recorders!— 280

For if the king like not the comedy,
Why then, belike,—he likes it not, perdy.

Come, some music!

Re-enter ROSENCRANTZ *and* GUILDENSTERN.

Guil. Good my lord, vouchsafe me a word with you.

Ham. Sir, a whole history. 285

Guil. The king, sir,—

Ham. Ay, sir, what of him?

275. *pound*] *pounds* F_4, Rowe+.

277. *poisoning?*] Ff. *poyſning.* Q_2Q_3. *poyſoning,* Q_4. *poiſoning.* Q_5. *poisoning,*— Cap. Steev. Var. Cald. Knt, Coll. Sing. El. Dyce, Sta. White, Ktly, Del. Huds.

279. *Ah, ha!*] Jen. *Ah ha,* Qq. *Oh, ha?* $F_1F_2F_3$. *Oh, ha!* F_4, Rowe+. *Ha, 'ha!* Cap.

come, the] *com the* Q_4.

281. *like*] *likes* Q'76.

282. *perdy*] *Perdie* F_2Q_5, Cald.

Re-enter...] Dyce. Enter... Qq. Enter... (after line 278) Ff, Rowe+, Cap. After *perdy* Johns. Steev. Var. Cald. Knt, Coll. El. White.

284. *vouchsafe*] *voutſafe* Qq.

286. *sir,—*] *sir*— Rowe. *ſir.* QqFf.

287. *him?*] *him.* $F_2F_3F_4$.

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not have selected the name of bird or beast that expressed with greater emphasis the hateful union of corrupted passion and evil life that now usurped the throne and bed of Denmark. JOHN DAVIES (*N. & Qu.*, 11 March, '76): This is probably the Low German (Friesic) *pojek*, or *pajek*, a boy. In Sweden the modern form is *pojke*, but the provincial and older form is *pajke*=*payek*. In the north of England it is shortened into *pack*, and in Denmark into *pog*. In all these countries it is a term of reproach. A northern peasant woman in England will call her child a dirty or a naughty *pack*, especially when some offence against cleanliness has been committed. It is often pronounced broadly, *paack*, not unlike *paiocke*. In the present passage it is equivalent to a mere dirty boy, probably with some reference to his sensual habits. [I think Dyce's testimony is conclusive. ED.]

279. recorders] See notes on line 329

282. belike] JOHNSON: Ham. was going on to draw the consequence, when the courtiers entered.

282. perdy] STEEVENS: The corruption of *par Dieu*. COLLIER: This couplet is probably a quotation. TSCHISCHWITZ: The word that Ham. adds in this line is not 'perdy,' but probably 'likes;' perhaps *brooks* is the word intimated.

Guil. Is in his retirement marvellous distempered

Ham. With drink, sir?

Guil. No, my lord, rather with choler. 290

Ham. Your wisdom should show itself more richer to signify this to his doctor; for, for me to put him to his purgation would perhaps plunge him into far more choler.

Guil. Good my lord, put your discourse into some frame, and start not so wildly from my affair. 295

Ham. I am tame, sir; pronounce.

Guil. The queen, your mother, in most great affliction of spirit, hath sent me to you.

Ham. You are welcome.

Guil. Nay, good my lord, this courtesy is not of the 300 right breed. If it shall please you to make me a wholesome answer, I will do your mother's commandment; if not, your pardon and my return shall be the end of my business.

Ham. Sir, I cannot.

288. *distempered.*] *distemper'd—* Rowe+, Jen.

290. *rather*] Om. Qq, Pope+, Cap. Jen. Steev. Var. Coll. El. Sta. Dyce ii, Huds.

291. *should*] *would* Seymour.

more richer] *more rich* $F_2F_3F_4$, Rowe+. *richer* Q'76.

292. *his doctor*] *this doctor* F_4. *the doctor* Qq, Cap. Jen. Steev. Var. Cald. Sing. Ktly, Cam. Cla.

for, for] *for for* F_1. *for* $F_2F_3F_4$, Rowe, Pope, Han.

293. *far*] *farre* $F_1F_2F_3$. Om. Qq, Pope+, Cap. Jen. Steev. Var. Coll. El. Sta. Huds.

294, 295. *Good...affair.*] Prose, Ff. Two lines, the first ending *frame*, Qq.

295. *start*] *stare* Qq.

my] *the* Coll. (MS).

affair] *businefs* Q'76.

299. [with great Ceremony. Cap.

302. *commandment*] *commaundement* $Q_2Q_3Q_4$. *command'ment* F_1F_2, White. *commandement* Q_5F_3.

303. *of my*] *of* Qq, Cap. *of the* Q'76.

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288. **marvellous**] See II, i, 3.

288. **distempered**] CALDECOTT: Discomposed, overtaken. 'Spinache extinguish choler, and is good for the breast and loonges, that be distempered with heat.' —Newton's *Approved Medicines*, 1580. CLARENDON: It was used both of mental and bodily disorder, and Ham. pretends to understand it in the latter sense. See *Temp.* IV, i, 145; *2 Hen. IV:* III, i, 41.

289. **drink**] JOHNSON: Ham. takes particular care that his uncle's love of drink shall not be forgotten.

291. **should**] See II, ii, 201.

291. **more richer**] See II, i, 11.

292. **purgation**] CLARENDON: A play upon the legal and medical senses of the word.

303. **pardon**] See I, ii, 56.

Guil. What, my lord? 305

Ham. Make you a wholesome answer; my wit's diseased; but, sir, such answer as I can make, you shall command; or rather, as you say, my mother; therefore no more, but to the matter; my mother, you say,—

Ros. Then thus she says: your behaviour hath struck 310 her into amazement and admiration.

Ham. O wonderful son, that can so astonish a mother! But is there no sequel at the heels of this mother's admiration? Impart.

Ros. She desires to speak with you in her closet, ere 315 you go to bed.

Ham. We shall obey, were she ten times our mother. Have you any further trade with us?

Ros. My lord, you once did love me.

Ham. So I do still, by these pickers and stealers. 320

305. Guil.] Ros. Qq, Cap.
lord?] *lord.* Qq.
306. *wit's*] *wits* $QqF_1F_2F_3$.
307. *answer*] *anſwere* $Q_2Q_3Q_4$. *anſwers* Ff, Rowe, Pope, Han. Knt.
308. *as you*] *you* Ff, Rowe, Pope, Knt.
309. *say,—*] *say—* Rowe. *ſay.* QqFf.
310. *struck*] *ſtrooke* Qq. *ſtroke* $F_1F_2F_3$. *strook* Cap.
312. *so*] *thus* Q'76.
312. *astonish*] *ſtoniſh* Qq. *'stonish* Cap. Jen.
313. *mother's admiration*] *Mother admiration* F_3. *Mother-admiration* F_4, Rowe, Pope.
admiration?] *admiration,* Q_2Q_3.
314. *Impart.*] Om. Ff, Rowe+, Knt, Dyce i, Sta. Glo.
320. *So I*] *And* Qq, Cap. Jen. Steev. Var. Coll. Sing. El. Sta. White, Ktly, Dyce ii, Del.

305. Guil.] CAPELL (i, 138): It is plain from his last speech that Guil. is not pleased with his reception, and the answer he receives puts him quite out of humor, which answer should be spoke somewhat brusquely, and the receiver make a bow, and retire. Ham. answers to Ros. without considering which of them spoke. [See Textual Notes. ED.]

311. amazement] CLARENDON: Perturbation of mind from whatever cause. Compare 1 *Peter*, iii, 6.

311. admiration] See I, ii, 192. DELIUS: Each tries to outdo the other in the use of the affected phraseology of the court.

315. closet] See II, i, 77.

317. shall] See II, i, 3.

318. trade] JOHNSON: Business, dealing.

320. So] COLERIDGE: I never heard an actor give this word its proper emphasis. Shakespeare's meaning is—'loved you? Hum!—*so* I do still,' &c. 'There has been no change in my opinion:—I think as ill of you as I did.' Else Hamlet tells an ignoble falsehood, and a useless one, as the last speech to Guildenstern,—'Why, look you now,' &c.—proves. STRACHEY (p. 68): I should rather say, that the last

Ros. Good my lord, what is your cause of distemper? 321
you do surely bar the door upon your own liberty, if you
deny your griefs to your friend.

Ham. Sir, I lack advancement.

Ros. How can that be, when you have the voice of the 325
king himself for your succession in Denmark?

Ham. Ay, sir, but 'while the grass grows,'—the pro
verb is something musty.—

Re-enter Players *with recorders.*

Oh, the recorders! let me see one.—To withdraw with you;—

322. *surely...upon*] *freely...of* Ff, Rowe, Cald. Knt, Del. *surely...of* Pope+, White, Huds.

bar] *but bar* Reed '03, Bos. Coll. Sing. Ktly.

327. *sir*] Om. Ff, Rowe+, Cald. Knt, Dyce i, Sta.

grows,—] *grows—* Pope. *growes,* $Q_2Q_3Q_4F_1F_2F_3$. *grows,* Q_5F_4.

328. Re-enter...] Dyce. Enter the Players with Recorders. (after line 326) Qq, Cap. Enter one with a Recorder. Ff.

329. *recorders*] *Recorder* Ff, Cald. Knt.

see one. To] Pope. *see one, to* Qq. *see, to* F_1F_2. *see to* F_3F_4. *see one. To* Rowe.

see one] *see* Cald. Knt.

you;—] *you;* Q'76. *you,* QqFf. *you—* Rowe+, Jen. *you!* White. *you.* Ktly, Del.

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gleam of Hamlet's old regard for his schoolfellows shines out here for a moment; but it fades again instantly, and he ends with a jesting allusion to the catechism,—intended to avow, rather than to conceal, his feeling that he is using his tongue in a way forbidden, as much as picking and stealing are to his hands.

320. **pickers and stealers**] JOHNSON: Hands. WHALLEY: The phrase is taken from our church catechism, where the catechumen, in his duty to his neighbor, is taught to keep his hands from picking and stealing. NARES: Examples are common of swearing by the fingers, called in cant phrase, 'the ten bones.' See *2 Hen. VI:* I, iii, 193. CALDECOTT: '*Pykare* or lytylle theef.'—*Prompt. Parv.* CLARENDON: 'By this hand!' is a frequent form of asseveration. See *Temp.* III, ii, 56, 78; *Mer. of Ven.* V, i, 161.

321. **your cause**] CLARENDON: The cause of your disorder. So 'your sovereignty of reason,' in I, iv, 73.

325. **voice**] MALONE: See I, ii, 109.

327. **proverb**] MALONE: The remainder of this old proverb is preserved in Whetstone's *Promos and Cassandra,* 1578: 'Whylst grass doth growe, oft sterves the seely steede.' Again, in *The Paradise of Daintie Devises,* 1578: 'To whom of old this proverbe well it serves, While grass doth growe, the silly horse he starves.' Ham. means to intimate that whilst he is waiting for the succession to the throne of Denmark, he may himself be taken off by death.

329. **recorders**] DYCE: The change from the plural of the Qq to the singular of the Ff I have not the slightest doubt we must attribute to the 'company,' who were obliged to be economical both of persons and properties. A single recorder,

why do you go about to recover the wind of me, as if you 330
would drive me into a toil?

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indeed, suffices for the mere business of this scene; but the alteration is quite at variance with what precedes in line 280.

329. **recorders**] CHAPPELL (*Popular Music of the 'Olden Time,'* p. 246, and note): Old English musical instruments were commonly made of three or four different sizes, so that a player might take any of the four parts that were required to fill up the harmony. So Violins, Lutes, Recorders, Flutes, Shawms, &c., have been described by some writers in a manner which (to those unacquainted with this peculiarity) has appeared irreconcilable with other accounts. Sh. (in *Hamlet*) speaks of the Recorder as a little pipe, and says, in *Mid. N. D.*, 'he hath played on his prologue like a *child* on a recorder;' but in an engraving of the instrument* it reaches from the lip to the knee of the performer; and among those left by Henry VIII were Recorders of box, oak, and ivory, great and small, two base Recorders of walnut, and one *great* base Recorder. Recorders and (English) Flutes are to outward appearance the same, although Lord Bacon in his *Natural History*, cent. iii, sec. 221, says the Recorder hath a less bore, and a greater above and below. The number of holes for the fingers is the same, and the scale, the compass, and the manner of playing, the same. Salter describes the *recorder*, from which the instrument derives its name, as situate in the upper part of it, *i. e.* between the hole below the mouth and the highest hole for the finger. He says, 'Of the kinds of music, vocal has always had the preference in esteem, and in consequence the Recorder, as *approaching nearest to the sweet delightfulness of the voice*, ought to have first place in opinion, as we see by the universal use of it confirmed.' Ward, the military instrument-maker, informs me that he has seen 'old English flutes' with a hole bored through the side, in the upper part of the instrument, covered with a thin piece of skin, like gold-beater's skin. I suppose this would give somewhat the effect of the quill or reed in the Hautboy, and that these were Recorders. Recorders were used for teaching birds to pipe.

329. **To withdraw with you**] CAPELL (*Notes*, i, 138): That is, to have done with you, draw towards an end with you; and he singles out Guil., as of a darker and more treacherous temper than the other. [Capell marks the phrase as an Aside.] M. MASON: These words were probably spoken to the Players, whom Ham. wished to get rid of. Read, therefore, 'So, withdraw you;' or 'So withdraw, will you?' STEEVENS: Here Malone added the stage-direction: [*Taking Guildenstern aside.*] But the foregoing obscure words may refer to some gesture which Guil. had used, and which at first was interpreted by Ham. into a signal for him to attend the speaker into another room. 'To withdraw with you?' (says he). 'Is that your meaning?' But finding his friends continue to move mysteriously about him, he adds, with some resentment, a question more easily intelligible. CALDECOTT: The two royal emissaries at first only request that the Prince would 'vouchsafe them a word;' and they then acquaint him with the King's rage, and the Queen's command to visit her. They then, *by a waving of the hand, or some such signal*, as the exclamation of Ham. denotes, intimate that he should remove to a

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* See 'The Genteel Companion for the Recorder,' by Humphrey Salter, 1683.

Guil. O, my lord, if my duty be too bold, my love is 332
too unmannerly.

Ham. I do not well understand that. Will you play
upon this pipe? 335

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more retired quarter. Although aware that the above, their only proper business, could not require any private communication, he at first, in gentle expostulation, reproaches them; but presently recollecting their insidious aims, and feeling at the same time, as an indignity, the freedom taken in thus beckoning him to withdraw, he in a moment assumes a different tone; and, with the most galling sneer and interrogatory, heaps upon them the utmost contempt and contumely. SINGER: It means no more than 'to draw back with you,' to leave that scent or trail. It is a hunting term, like that which follows. STAUNTON: It is simply a direction addressed to the Players who bring in the recorders, and the true reading: 'So,—[*taking a recorder*] withdraw with you.' What subsequently transpires between Ham. and his schoolfellows could hardly have taken place in presence of the Players, and the disputed words may have been intended to mark the departure of the latter. CAMBRIDGE EDITORS: If the reading and punctuation given in our text be right, the words seem to be addressed to Guil. CLARENDON: For this use of the infinitive, compare III, iv, 216; and *King John*, I, i, 256. MOBERLY: Just step aside for a moment. TSCHISCHWITZ: Perhaps we should read, '*Go*, withdraw with you.'

330. **wind**] SINGER: This phrase is borrowed from hunting, and means to get the animal pursued to run with the wind, that it may not scent the toil or its pursuers. 'Observe how the wind is, that you may set the net so as the hare and wind may come together; if the wind be sideways it may do well enough, but never if it blow over the net into the hare's face, for he will scent both it and you at a distance.'—*Gentleman's Recreation*. MOBERLY: As if you were stalking a deer.

333. **unmannerly**] WARBURTON: If my duty to the *king* makes me press you a little, my love to *you* makes me still more importunate. If that makes me *bold*, this makes me even *unmannerly*. HEATH (p. 540): If you think me too bold in what I have said by the command of your mother, to offer anything on the single motive of my love to your person would be unmannerly. TYRWHITT: Read—my love is *not* unmannerly. My conception of the passage is, that, in consequence of Hamlet's moving to take the recorder, Guil. also shifts his ground, in order to place himself *beneath* the prince in his new position. This, Ham. ludicrously calls 'going about to recover the wind,' &c., and Guil. may answer properly enough, and like a courtier: *if my duty* to the king makes me *too bold* in pressing you, upon a disagreeable subject, *my love* to you will make me not *unmannerly*, in showing you all possible marks of respect and attention. CALDECOTT: If my sense of duty have led me too far, it is affection and regard for you that makes the carriage of that duty border on disrespect. See 'Forgive me this my virtue,' III, iv, 152. SINGER: Ham. may say with propriety, 'I do not well understand that.' KEIGHTLEY: 'I read, "If my duty be too bold, my love [is] too unmannerly. . . ."' CLARENDON: Probably Sh. intended Guildenstern's words to express an unmeaning compliment. As Ham. did not well understand them, commentators may be excused from attempting to explain them.

Guil. My lord, I cannot. 336

Ham. I pray you.

Guil. Believe me, I cannot.

Ham. I do beseech you.

Guil. I know no touch of it, my lord. 340

Ham. 'Tis as easy as lying; govern these ventages with your fingers and thumb, give it breath with your mouth, and it will discourse most eloquent music. Look you, these are the stops.

339. *do*] Om. Q_4Q_5 Cap.
341. '*Tis*] *It is* Qq, Jen. Coll. El. White, Del. Cam.
ventages] *Ventiges* Ff, Rowe, Pope, Theob. Han. Warb.
342. *fingers*] *finger* Ff, Rowe, Coll. i, Dyce, White, Glo. Del. Huds.
342. *and thumb*] *and thumbe* F_1F_2 F_3. *& the vmber* Q_2Q_3, Cap. *and the thumb* Q_4Q_5.
343. *eloquent*] *excellent* Ff, Rowe, Cald. Knt, White.

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336. Guil.] DR B. NICHOLSON: Hitherto Ros. and Guild. have so uniformly worked in common that the artistic management of the scene, as well as the fuller force thereby gained, demands that Hamlet's request be addressed first to one and then to the other. Nor, though Guil. may or may not be the leader of the two, is Ros. silent; in fact, in the previous dialogue, Ros. is the one who is set before us as trying to get the wind of Ham. In this reply, therefore, let 'Guil.' be changed to Ros. [Probably these same reasons influenced the following emendation of Staunton, line 339. ED.]

339. you] STAUNTON: Should not this be addressed, and the reply which follows be assigned, to Rosencrantz? See the dialogue in Q_1.

341. govern] CALDECOTT: One would almost suppose this word to be here technical, from the use made of it on this subject in *Mid. N. D.* V, i, 123.

341. ventages] JOHNSON: The holes of a flute.

342. thumb] STEEVENS attempts to justify the misprint of Q_2Q_3 by supposing that the *umber* was 'the ancient name for that piece of movable brass at the end of a flute which is either raised or depressed by the finger.' In support, he adduces instances of the use of the words *umber*, and *umbriere*, which, however, mean the visor of a helmet. TOLLET supports the reading on practical grounds: if a recorder had a brass key like the German flute, we are to follow Q_2Q_3; for then the *thumb* could not govern the ventages; if, however, it had not a brass key, then the reading of the Ff must stand. NARES, in refutation, says that the brass key is more modern than the time of Sh.

343. eloquent] CORSON: I feel a certain seriousness—that's hardly the word—about 'eloquent,' not in keeping; whereas, in the use of *excellent* there seems to be implied the idea that the music that can be got out of the little instrument is superior to what one would suspect. The word 'excellent' should be pronounced with a downward circumflex on 'ex-,' imparting a patronizing tone.

344. stops] MALONE: The sounds formed by stopping the holes. See line 17 of Induction to 2 *Hen. IV.* SINGER: Rather the mode of stopping those ventages to produce notes.

Guil. But these cannot I command to any utterance of 345
harmony; I have not the skill.

Ham. Why, look you now, how unworthy a thing you
make of me! You would play upon me; you would seem
to know my stops; you would pluck out the heart of my
mystery; you would sound me from my lowest note to the 350
top of my compass; and there is much music, excellent
voice, in this little organ; yet cannot you make it speak.
'Sblood, do you think I am easier to be played on than a
pipe? Call me what instrument you will, though you can
fret me, you cannot play upon me.— 355

Re-enter POLONIUS.

God bless you, sir!

Pol. My lord, the queen would speak with you, and
presently.

Ham. Do you see yonder cloud that's almost in shape
of a camel? 360

345. *utterance*] *vtrance* Q_4Q_5.
346. *harmony*] *hermony* F_1.
348. *make*] *would make* Johns.
350, 351. *the top of*] Om. Qq, Jen.
352. *speak*] Om. Ff, Rowe, Knt i.
353. *'Sblood*] *s'bloud* Q_2Q_3. *s'blood* Q_4Q_5. *Why* Ff, Rowe+, Knt, Sing. Ktly. Om. Q'76.
I] *that I* Ff, Rowe+, Knt, Dyce i, Sta.
354, 355. *can fret me*] *fret me not* Qq.
355. *fret me, you*] *fret me, yet you* Glo.+.
cannot] *can not* Cap. (Errata).
Re-enter...] Sta. Enter... after *sir!* line 356, QqFf, Rowe+, Jen.
356. *you*] *your* F_2.
359. *yonder*] *that* Ff, Rowe.
359, 360. *cloud...camel?*] *cloud?...camell.* F_1F_2. *cloud,...camell.* F_3. *cloud,...camel?* F_4.
360. *of*] *like* Ff, Rowe, Cald. Knt, Sta.

352. speak] KNIGHT (ed. i): Sh. certainly meant to say [in F_1], yet cannot you make this music, this excellent voice. Guil. could have made the pipe *speak*, but he could not command it to any utterance of harmony. Even in the Qq it should be printed 'yet cannot you make it. Speak! 'Sblood,' &c. [This last conj. is withdrawn in ed. ii, and instead is the sentence: 'We now prefer to consider the Folio erroneous.'] DYCE: When ''Sblood' was struck out [of Ff], to be replaced by *Why*, the preceding word, 'speak,' was at the same time accidentally struck out. 'Speak' answers to 'discourse,' line 243.—*Remarks*, &c., p. 217.

355. fret] DOUCE (ii, 250): Here is a play on words and a double meaning. Ham. says, 'though you can vex me, you cannot impose on me; though you can stop the instrument, you cannot play on it.' DYCE (*Gloss.*): *Frets* are stops of instruments of the lute or guitar kind, 'small lengths of wire on which the fingers press the strings in playing the Guitar.'—Busby's *Dict. of Musical Terms*, ed. iii.

355. you] CORSON: The use of *yet* [as in Q_1] as the correlative of 'though,' adds to the formalness, and takes away from the plain *decisiveness*, of the speech.

Pol. By the mass, and 'tis like a camel, indeed. 361

Ham. Methinks it is like a weasel.

Pol. It is backed like a weasel.

Ham. Or like a whale?

Pol. Very like a whale. 365

Ham. Then will I come to my mother by and by.—[*Aside*] They fool me to the top of my bent.—I will come by and by.

Pol. I will say so. [*Exit Polonius.*

Ham. 'By and by' is easily said.—Leave me, friends. 370

[*Exeunt all but Hamlet.*

360, 361. *camel...camel*] *weasel... weazel* Cap.

361. *By the mass*] *By 'th masse* Qq. *By th' Mass* F_4, Rowe, Cap. (Errata), Jen. *By 'th' Misse* F_1F_2. *By th' Misse* F_3. Om. Q'76.

'tis like] *tis, like* Q_2Q_3. *it's like* Ff, Rowe+. *'tis—like* Jen.

362, 363. *a weasel...a weasel*] *an Ouzle...an Ouzle* Pope+. *a camel...a camel* Cap.

363. *backed*] *back'd* Ff. *backt* Q_2Q_3. *black* Q_4Q_5, Pope+. *beck'd* Tollet, El.

364. *whale?*] *whale.* Qq.

366. *will I*] *I will* Qq, Jen. Glo.+.

366–370. *Then...said*] Four lines, ending *by and by,...by and by,...friends. ...said.* (transposing *Leave me friends,* as a separate line, to follow *by and by,* line 368; and continuing *I will say so* to Ham.) Qq, Pope (Prose, Pope).

367. [Aside] Sta. Cla. [to Hor. Cap. Om. QqFf et cet.

They...bent.] Separate line, Ff, Rowe.

369. [Exit Polonius.] Exit. Ff. Om. Qq. After *said*, line 370, Dyce, Sta. Glo.

370. [Exeunt...] Exeunt Ros. and Gui. Horatio, and the Players, withdraw. Cap. Exe. Rowe. Om. QqFf.

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363. **backed . . . weasel**] THEOBALD preferred *ouzle* to 'weasel,' because, first, a 'weasel' is not *black* (to read 'back'd' only avoids the absurdity of giving a false color to the 'weasel'); secondly, by reading 'ouzle,' there is humor in comparing the same cloud to a *Beast*, a *Bird*, and a *Fish*. HEATH: The resemblance of a cloud to an animal is generally concluded from its shape, not its color. 'Weasel,' then, is the true reading, and Polonius, in his eagerness to humor a madman, unluckily pitches upon the very portion of a weasel in which it most differs from a camel. STEEVENS: Tollet observes that we might read, 'it is *beck'd* like a weasel,' *i. e.* weasel-snouted. So, in Hollinshed's *Description of England*, p. 172: 'if he be *wesell-becked*.' Quarles uses this term of reproach in his *Virgin Widow*: 'Go you *weazel-snouted*, addle-pated,' &c. Tollet adds, that Milton in his *Lycidas* calls a promontory *beaked*, *i. e.* prominent like the *beak* of a bird or a ship.

366. **Then**] CALDECOTT: Then will I assent to your request, as yours is assentation to everything I say.

366. **by and by**] CLARENDON: Immediately. Compare *Matthew*, xiii, 21, where 'by and by' is the translation of εὐθύς.

367. **bent**] JOHNSON: 'Bent' is used by Sh. for the utmost degree of any passion or mental quality. The expression is derived from archery; the bow has its *bent* when it is drawn as far as it can be. [See WELLESLEY, II, ii, 328; also II, ii, 30.]

'Tis now the very witching time of night, 371
When churchyards yawn, and hell itself breathes out
Contagion to this world; now could I drink hot blood,
And do such bitter business as the day
Would quake to look on. Soft! now to my mother. 375
O heart, lose not thy nature; let not ever
The soul of Nero enter this firm bosom;
Let me be cruel, not unnatural;
I will speak daggers to her, but use none;

372. *breathes*] *breaths* F_1F_2, Rowe, Pope, Theob. Cap. *breakes* $Q_2Q_3Q_4$. *breaks* Q_5.
373. *this*] *the* Q'76.
374. *bitter...day*] *busines as the bitter day* Qq, Steev. Var. *businesse as day it self* Q'76. Om. *bitter* Jen.
375. *Soft! now*] *soft, now* Qq. *Soft now*, Ff.
376. *lose*] Q'76. *loose* QqFf.
378. *not*] *but not* Johns.
379. *daggers*] *dagger* Qq.

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374. **bitter business**] WARBURTON: This expression is almost burlesque. The Quarto is much nearer Shakespeare's words, who wrote '*better* day,' which gives the sentiment great force and dignity. 'The horror of the season fits me for a deed which the *pure* and *sacred* day would quake to look on.' This is said with great classical propriety. According to ancient superstition, *night* was prophane and execrable, and *day* pure and holy. HEATH: Warburton objects that the phrase is almost burlesque. It is so; but it is so only from the abuse of the word 'bitter,' which is crept into our language from amongst the vulgar, long since the days of Sh., and which can have no weight in the present case. If alteration be necessary, I should suppose Sh. wrote 'the *bitter'st* day.' STEEVENS: Though at present this is a vulgar phrase, yet it might not have been such in Shakespeare's time. DYCE, in his *Few Notes*, &c., p. 141, not knowing that he had been anticipated by Warburton, proposed '*better* day.' And although in both of his eds. he preferred the reading of the Ff, he would not allow that 'better' was indefensible, but cites in his ed. ii the following note by MITFORD: 'The word is *better*. The "*better* day" is opposed to the "witching time of night." It is the ἱερὸν ἦμαρ of Homer, *Il. θ.* 66.'—*Gent. Maga.* Feb. 1845, p. 125. 'I may add, too,' continues Dyce, 'that John Kemble,—whose performance of the Prince of Denmark is among the most vivid recollections of my youth,—invariably [said "*better* day."] See *Hamlet*, revised by J. P. Kemble, 1814, p. 51.' CARTWRIGHT (*New Readings*, &c., p. 37): Read, 'And do such business as the *light of day*.'

375. COLERIDGE: The utmost at which Ham. arrives, is a disposition, a mood, to do something;—but what to do is left undecided, while every word he utters tends to betray his disguise. Yet observe how perfectly equal to any call of the moment is Ham., let it only not be for the future.

377. **Nero**] ELZE: The murderer of his mother. CLARENDON: Compare *King John*, V, ii, 152.

379. **use none**] HUNTER (ii, 254): To be sure not; and strange it is that the Poet should have thought it necessary to put such a remark into the mouth of Ham. That the thought should arise detracts from our admiration of his character, as much

My tongue and soul in this be hypocrites; 380
How in my words soever she be shent,
To give them seals never, my soul, consent! [*Exit.*

SCENE III. *A room in the castle.*

Enter KING, ROSENCRANTZ, *and* GUILDENSTERN.

King. I like him not, nor stands it safe with us
To let his madness range. Therefore prepare you;
I your commission will forthwith dispatch,
And he to England shall along with you;

381, 382. Om. Pope, Han.
381. *soever*] *someuer* QqFf, Rowe.
382. *never, my soul, consent*] *neuer my soule consent* QqFf, Rowe+, Jen.
[Exit.] $Q_2Q_3Q_4$. Om. Q_5Ff.

SCENE III.] Cap. SCENE IX. Pope, Han. Jen. SCENE VIII. Warb. Johns. Om. Ff, Rowe.
A...castle.] Glo. Cap. (subs.).
2. *range*] *rage* Pope.

as it precludes approbation or silent admission of the moral taste discovered in this play by its author. It is, besides, dramatically improper; for, in the first place, his mother had done nothing to deserve it; it is not even insinuated against her that she was acquainted with the manner of her former husband's death. Her offence was marrying again too soon, and, in addition to this, that her second husband was brother to the first. In the next place, such a deed would not only delay the execution of the high behest of the Ghost, which is the main purpose of the drama, but would in all probability have entirely frustrated it; and Ham. cannot be supposed not to have foreseen that such would be the result. Ham. a matricide would have become instantly an object of universal odium. In fact, the truth cannot and ought not to be concealed that, popular as this play is, not in England only, but all the world over, there are parts in it which seem quite at variance with the ordinary modes of thinking of its author.

381. **shent**] STEEVENS: To shend, is to reprove harshly, to treat with rough language. HENDERSON: 'Shent' means more than reproof. Ham. surely means 'however my mother may be hurt, wounded, or punished.'

382. **seals**] WARBURTON: Put them in execution. KNIGHT: To make my sayings *deeds.*

382. **consent**] CORSON (p. 28): 'Consent' is not an imperative, but a subjunctive, and 'soul' a nominative, not a vocative. See ABBOTT, §§ 364, 365.

3. **commission**] MOBERLY: Ros. and Guil. are therefore privy to the traitorous scheme for killing Ham. in England.

4. **along**] For instances of the omission of the verb of motion after 'along,' see ABBOTT, § 30, where it is stated that '"Let's *along*" is still a common Americanism.' [See I, i, 26.] To the instances given by Abbott, add *Wint. Tale*, V, ii, 121; *Jul. Cæs.* III, i, 119; *Ham.* III, iv, 197, given by CLARENDON.

The terms of our estate may not endure 5
Hazard so near us as doth hourly grow
Out of his lunacies.

Guil. We will ourselves provide;
Most holy and religious fear it is
To keep those many many bodies safe
That live and feed upon your majesty. 10

Ros. The single and peculiar life is bound
With all the strength and armour of the mind
To keep itself from noyance; but much more
That spirit upon whose weal depends and rests

5. *estate may*] *eſtate, may* $F_1F_2F_3$.
6. *near us*] Q'76, Pope+, Cap. Jen. Steev. Var. El. Cam. Cla. *neer's* Qq. *dangerous* Ff et cet.
7. *lunacies*] *browes* Qq. *brows* Jen. El. *lunes* Theob. Han. Cap. Mal. Steev. *braves* Anon.*
ourselves provide] *provide our selves* Pope+.
9, 10. *To keep...live*] One line, Rowe, Pope, Han.
9. *many many*] *many* $F_2F_3F_4$, Rowe, Pope, Han.
11. Two lines, the first ending *single*, Ff.
13. *noyance*] QqFf, Rowe+, Dyce, White, Glo.+, Del. *'noyance* Han. et cet.
14. *upon*] *on* Pope+.
weal] *weale* Qq. *ſpirit* Ff, Rowe, Cald. Knt.
depends and rests] QqFf, Rowe+, Cald. Cam. Cla. *depend and rest* Han. et cet.

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6. **near us**] WHITE: Considering the expression of personal fear in the first line of the King's speech, the Qq may contain the true reading, of which that of the Ff is a corruption.

7. **lunacies**] THEOBALD: This unnecessary Alexandrine we owe to the players. Sh. wrote *lunes, i. e.* madness, frenzy. See *Wint. Tale*, II, ii, 30; *Merry Wives*, IV, ii, 22. JOHNSON: I take *browes* of the Qq to be, properly read, *frows*, which, I think, is a provincial word for *perverse humours*, which being not understood was changed to 'lunacies.' But of this I am not confident. STEEVENS suggested that perhaps Sh. designed a metaphor from horned cattle, whose powers of being dangerous increase with the *growth of their brows!* HENLEY improved on this, and maintained that the image under which the King apprehends danger from Ham. is that of a *bull!* 'which, in his frenzy, might not only gore, but push him from his throne.' ELZE: It is not improbable that Sh. wrote either *frowns* or *brains*.

9. **many many**] COLLIER (ed. ii): The (MS) has '*very* many,' thus setting right a manifest misprint of the Ff. [Adopted in the text by Collier (ed. ii) and Elze.] STAUNTON: This expression, signifying numberless, should certainly be hyphened, like *too-too, few-few, most-most*, &c. CLARENDON: Compare 'little little,' *Hen. V:* IV, ii, 33.

13. **noyance**] CLARENDON: Harm. Here used in a stronger sense than our modern *annoyance*. Spenser, however, *Fairy Queen*, I, i, 23, has it, with the weaker meaning, applied to the 'feeble stinges' of 'gnattes.'

14. **rests**] See I, ii, 38.

The lives of many. The cease of majesty 15
Dies not alone, but like a gulf doth draw
What's near it with it; it is a massy wheel,
Fix'd on the summit of the highest mount,
To whose huge spokes ten thousand lesser things
Are mortised and adjoin'd; which, when it falls, 20
Each small annexment, petty consequence,
Attends the boisterous ruin. Never alone
Did the king sigh, but with a general groan.

King. Arm you, I pray you, to this speedy voyage;
For we will fetters put upon this fear, 25
Which now goes too free-footed.

Ros. }
Guil. } We will haste us.

[*Exeunt Rosencrantz and Guildenstern.*

15. *many. The*] *many: the* Q'76. *many, the* QqFf.
cease] *cesse* Qq. *decease* Pope.
17. *it is*] *It is* Ff. *or it is* Qq. *It's* Pope+. *'tis* Dyce ii, Huds.
18. *summit*] Rowe. *somnet* QqFf.
19. *huge*] *hough* Q_2Q_3. *hugh* Q_4.
20. *mortised*] *morteist* Qq. *mortis'd* Ff, Rowe+, Jen.
adjoin'd] *adjon'd* F_2.
22. *ruin*] *Ruine* Ff. *raine* Qq.
Never] *Ne'er* Pope+, Walker, Dyce ii, Huds.
23. *sigh, but*] *sigh; but always* Seymour.
with] Om. Qq.
groan] *grone* $Q_2Q_3F_1F_2$. *growne* Q_4Q_5.
24. *voyage*] *viage* Q_2Q_3. *voiage* Q_4Q_5.
25. *upon*] *about* Qq, Cam. Tsch.
26. Ros. Guil.] Mal. Both. Ff. Ros. Qq, Cap. Jen. El.
haste us] *make haste* Q'76.
[Exeunt...] Han. Exeunt Gent. QqFf.

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15. cease] CALDECOTT: The demise. Throughout Sh. a strong sense is attached to this verb 'cease.' HUDSON: 'Cease' and 'Dies' are tautological in word, not in sense. The *death* of Majesty *comes* not alone. BAILEY (ii, 10): 'Cease' as a noun is not found elsewhere; here it means death, so that the speaker is made to assert that death dies not alone, and that it is a massy wheel as well as like a gulf; whereas Sh. evidently meant to predicate these things of majesty itself. Read, therefore, '*Deceasing* majesty,' &c. CLARENDON: Here used for the king dying, as 'life' in line 11 is used for the living man.

18. mount] MOBERLY: At the top of the bank, at the edge of a mine.

21. annexment] CLARENDON: This is not found elsewhere.

24. Arm] DELIUS: Prepare yourselves.

25. fear] CALDECOTT: Bugbear. See *Ant. & Cleo.* II, iii, 22.

26. We] ELZE: This speech is given erroneously to both Ros. and Guil. The former is on all occasions the spokesman, while the latter appears to be more a subordinate attendant,—the only time that he ventures on an independent speech is III, ii, 284. *et seq.*, and then he begs express permission to speak. See III, ii, 46 [Qq]. and IV, iii, 15, where Ros. treats him like a messenger.

Enter POLONIUS.

Pol. My lord, he's going to his mother's closet; 27
Behind the arras I'll convey myself,
To hear the process; I'll warrant she'll tax him home;
And, as you said, and wisely was it said, 30
'Tis meet that some more audience than a mother,
Since nature makes them partial, should o'erhear
The speech, of vantage. Fare you well, my liege;
I'll call upon you ere you go to bed,
And tell you what I know.

King. Thanks, dear my lord. 35

[*Exit Polonius.*

Oh, my offence is rank, it smells to heaven;
It hath the primal eldest curse upon't,
A brother's murder! Pray can I not,
Though inclination be as sharp as will;

29. *warrant*] *warnt* Q'37*.
33. *the speech, of vantage*] Theob. *the speech of vantage* QqFf, Rowe, Pope, Jen. Mal. Cald. Knt, Coll. ii, Sta. Huds. *Their speech.* Q'76.
35. *know*] *heare* Q'76.
[Exit Polonius.] Cap. Exit. (after *know*) QqFf, Rowe+.
37. *primal*] Om. Q'76.
upon't] *vppont* Qq.
38. *can I not*] *I cannot* Q'76, Rowe +. *alas! I cannot* Han. *that can I not* Seymour.
38, 39. *not,...will;*] *not,...will,* Qq.

27. **Polonius**] COLERIDGE: Polonius's volunteer obtrusion of himself into this business, while it is appropriate to his character, still itching after former importance, removes all likelihood that Ham. should suspect his presence, and prevents us from making his death injure Ham. in our opinion.

30. **as you said**] MOBERLY: This was Polonius's own suggestion, which, courtier-like, he ascribes to the King.

32. **them**] CLARENDON: That is, mothers.

33. **of vantage**] WARBURTON: By some opportunity of secret observation. ABBOTT, § 165: 'Of' here retains its original meaning of *from;* hence the words are equivalent to 'from the vantage-ground of concealment.'

38. **murder**] THEOBALD: Was a brother's murder the eldest *curse?* Surely, it was rather the *crime* that was the *cause* of this eldest *curse*. I have ventured at two supplemental syllables, as innocent in themselves, as necessary to the purposes for which they are introduced: '*That of* a brother's murder.' HEATH (p. 541): The defect in the measure is sufficiently accounted for by the break which divides the verse: 'A brother's murder' is in apposition, not to the curse, but to the offence. WALKER (*Crit.* ii, 199): 'Read, for metre-sake, *murderer*.'

39. **as will**] THEOBALD: An ingenious gentleman started, at a heat, this very probable emendation: 'as 'twill.' *Will* signifying barely the *determination of mind*

My stronger guilt defeats my strong intent, 40
And, like a man to double business bound,
I stand in pause where I shall first begin,
And both neglect. What if this cursed hand
Were thicker than itself with brother's blood,
Is there not rain enough in the sweet heavens 45
To wash it white as snow? Whereto serves mercy
But to confront the visage of offence?
And what's in prayer but this twofold force,
To be forestalled ere we come to fall,
Or pardon'd being down? Then I'll look up; 50
My fault is past. But oh, what form of prayer
Can serve my turn? 'Forgive me my foul murder?'
That cannot be, since I am still possess'd
Of those effects for which I did the murder,
My crown, mine own ambition and my queen. 55

40. *guilt defeats*] *guilt, defeats* $F_1F_2F_3$.
43. *neglect. What*] *neglect: what* Q_4Q_5. *neglect; what* Ff. *neglect, what* Q_2Q_3.
50. *pardon'd*] *pardon* Qq.
51. *fault is*] *faults is* Q_4Q_5.
52. *'Forgive...murder?'*] As quotation, Glo. +, Dyce ii. Italics, Han. Huds.
52. *murder?*] Cald. Glo. +, Dyce ii, Huds. *murther?* Q'76. *murther,* Q_2Q_3. *Murther:* $Q_4Q_5F_1F_2F_3$. *Mother:* F_4. *murther!* Pope +, Cap. Jen. Steev. Var. Knt, Coll.
54. *effects*] *affects* Q_4Q_5.

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to do a thing, the sense will be this: 'Though the pleasure I take in this act be as strong as the determination of my mind to perform it, yet my stronger guilt defeats my strong intent,' &c. [Hanmer, Johnson, Heath, Keightley, adopted this conj. ED.] WARBURTON: 'As will' is rank nonsense. Read, 'as *th' ill,*' *i. e.* though my inclination makes me as restless and uneasy as my crime does. The line following proves it. BOSWELL: The distinction between 'inclination' and 'will' is philosophically correct. I may *will* to do a thing because my understanding points it out to me as right, although I am not *inclined* to it. See Locke, *On the Human Understanding*, b. 2, ch. 21, sec. 30.

47. confront] CLARENDON: To oppose directly, and so to break down, the sin.

49. forestalled] CALDECOTT: Prevented from falling. MOBERLY: What is the very meaning of prayer, except that we pray first not to be led into temptation, and then to be delivered from evil?

51. what form] HUNTER (ii, 256): This speech is in many respects admirable. But it wants an issue. We are left at last uncertain in what mould the prayer will be cast, when at the close of it he 'retires and prays.' It was not so when the play was originally written. His meditations there issue in a resolve. [See Reprint of *Hamlet*, 1603, line 1423, in Appendix.]

55. ambition] DELIUS: The realization of ambition; like 'offence' in the next line.

May one be pardon'd and retain the offence? 56
In the corrupted 'currents of this world
Offence's gilded hand may shove by justice,
And oft 'tis seen the wicked prize itself
Buys out the law; but 'tis not so above; 60
There, is no shuffling, there the action lies
In his true nature, and we ourselves compell'd
Even to the teeth and forehead of our faults

56. *pardon'd*] *pardoned* Q_4Q_5.
offence] *effects* Warb.
57. *corrupted 'currents*] Walker, Dyce ii. *corrupted currants* Ff. *corrupt occurrents* Anon. (*Misc. Obs.* 1752). *corrupted currents* Qq et cet.
'currents of this world] *courts of this bad world* Long MS.*
58. *gilded*] *guilded* $Q_2Q_3F_2F_3$. *guided* Q_4Q_5.
shove] *showe* Q_2Q_3. *show* Q_4Q_5.
shove by] *shove-by* Dyce, Huds.
59. *prize*] *purse* Coll. ii. (MS).
itself] *it selfe* QqFf, Rowe+.
62. *and*] Om. Pope, Han.

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56. offence] WARBURTON: Sh. here repeated a word which he employed two lines above, 'th' *effects*,' *i.e.* of his murder. JOHNSON: He that does not amend what can be amended *retains* his *offence*. The King kept the crown from the right heir. CLARENDON: See 'theft,' III, ii, 84.

57. corrupted 'currents] WALKER (*Crit.* iii, 267): Write ''currents,' as in *1 Hen. IV*: II, iii, 58. (Note, too, *occurrences*, *Hen. V*: V, Prologue, line 40.) LETTSOM (Footnote to the above): In Beau. & Fl., *Beggar's Bush*, I, i, 8: 'So much to all the occurrents of my country,' we have the word at full length. So, in *Hamlet*, V, ii, 344. [Unless we adopt this excellent emendation of Walker's, we are forced to the conclusion of CLARENDON'S, that these lines, 57 and 58, 'offer an example of that confusion of metaphor so frequent in Sh. Compare III, i, 59.' This 'confusion of metaphor' is certainly 'frequent' enough, but I can see no need of retaining as an instance of it a passage that can be cleared up by an apostrophe. The word is given in full, *occurrents*, in *Miscellaneous Obs. on Hamlet*, 1752, p. 37. ED.]

58. shove by] TSCHISCHWITZ calls attention to this adverbial use of 'by,' and DYCE prints *shove-by*. [Consistency would print, 'To *give-in* evidence,' line 64. ED.]

59. prize] COLLIER (ed. 2): There cannot be a doubt of the propriety of an emendation [*purse* of the (MS)] of an error, which perhaps arose from the use of short-hand in transcribing the words; *purse* and 'prize' being spelt with the same letters. DYCE (*Strictures*, &c., p. 189): The 'prize' is equivalent to 'the thing acquired by wicked means,' *i. e.* the crown.

61. lies] CLARENDON: This word is here used in its legal sense.

62. his] DELIUS: Equivalent to *its*.

62, 64. we . . . evidence] WORDSWORTH (*Shakespeare's Knowledge of the Bible*, p. 301): It is not a little remarkable that Sh. should have seized upon this point. He is supported by Bishop Pearson (obit. 1686), that great divine, who says: 'this conscience is not so much a judge as *a witness* bound over to give testimony, for or against us, at some judgement after this life.'

62. ourselves compelled] TSCHISCHWITZ: For another instance of the omission

To give in evidence. What then? what rests?
Try what repentance can. What can it not? 65
Yet what can it when one can not repent?
O wretched state! O bosom black as death!
O limed soul, that struggling to be free
Art more engaged! Help, angels! make assay!
Bow, stubborn knees, and, heart with strings of steel, 70
Be soft as sinews of the new-born babe!
All may be well. [*Retires and kneels.*

Enter HAMLET.

Ham. Now might I do it pat, now he is praying;

66. *it*] *aught* Han.
can not] *cannot* QqFf, Rowe+, Jen. *can but* Warb.
69. *angels*] *Angles* Q_4Q_5.
70. *steel*] *steale* Q_2Q_3.
72. Om. Seymour.
[Retires...] Theob. (subs.). The King kneels. Rowe+. remains in Action of Prayer. Cap. Om. QqFf.
Enter...] ...at a Distance. Cap.
73. SCENE X. Pope, Han. SCENE IX. Warb. Johns.
Now...praying] *Where is this murderer, he kneels and prays*, Q'76.
it pat, now he is] *it, but now a is* Qq. *it—but now he is* Jen.
praying] *a praying* Qq.

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of the substantive verb, see II, ii, 230. CLARENDON instances I, ii, 90; and *Rich. II:* IV, i, 129.

64. evidence] DELIUS: Contrary to the rule that a witness may not criminate himself.

66. can not] WARBURTON: This nonsense even exceeds the last. Sh. wrote, 'when one *can but* repent,' *i. e.* what can repentance do without restitution? JOHNSON: What can *repentance* do for a man that cannot be *penitent*, for a man who has only part of penitence, distress of conscience, without the other part, resolution of amendment? WALKER (*Vers.* 159): Write *cannot*, with the accent on the last syllable.

69. engaged] CLARENDON: Hampered, entangled.

69. assay] See BRAE's forcible explanation of this word, III, i, 59, p. 208.

72. well] COLERIDGE: This speech well marks the difference between crime and guilt of habit. The conscience here is still admitted to audience. Nay, even as an audible soliloquy, it is far less improbable than is supposed by such as have watched men only in the beaten road of their feelings. But the final, 'All may be well!' is remarkable; the degree of merit attributed by the self-flattering soul to its own struggle, though baffled, and to the indefinite half-promise, half-command, to persevere in religious duties. The solution is in the divine *medium* of the Christian doctrine of expiation; not what you have done, but what you are, must determine.

72. Enter Hamlet] COLLIER: When Ham. enters *behind*, another stage-direction by the (MS) states that he has *his sword drawn* ready to kill the King, if his resolution hold. The old mode of acting the scene appears to have been that, when

And now I'll do't; and so he goes to heaven;
And so am I revenged. That would be scann'd: 75
A villain kills my father; and for that,
I, his sole son, do this same villain send
To heaven.
Oh, this is hire and salary, not revenge.

74. *do't*] *do't* [drawing] Cap.
so he goes] *ſo a goes* Qq.
75. *revenged.*] Glo.+. *reuendge*, Q_2 Q_3Q_4. *reuenged*, Q_5. *reveng'd:* F_1F_2 F_3, Dyce, Sta. Huds. *revenged:* F_4. *reveng'd?* Q'76 et cet.
76. *A villain kills*] *He kill d* Q'76.
77. *sole*] *ſoule* $F_1F_2F_3$. *foul* F_4.
do...send] *send him* Q'76.
78. *To heaven.*] Separate line, Qq. Begins line 79, Ff, Rowe+, Jen. Ends line 77, Sta. Ktly.
79. *Oh*] *Why* Qq, Cap. Steev. Var. Coll. Sing. El. White, Ktly, Del. Huds.
hire and salary] *hire and Sallery* Ff. *baſe and ſilly* Qq. *a reward* Q'76. *reward* Q'03.
salary. not] *ſilly.——not* Q_4Q_5.

Ham. came in at the back, the King was kneeling in front of the stage, and did not *retire and kneel*, as stated in modern eds.

73. HANMER (*Some Remarks*, &c., 1736, p. 41): This speech of Hamlet's has always given me great offence. There is something so very bloody in it, so inhuman, so unworthy of a hero, that I wish our poet had omitted it. COLERIDGE: Dr Johnson's mistaking [see note, line 95] of the marks of reluctance and procrastination for impetuous, horror-striking fiendishness!—of such importance is it to understand the germ of a character. But the interval taken by Hamlet's speech is truly awful! HAZLITT (p. 107): This refinement of malice here expressed by Ham. is in truth only an excuse for his own want of resolution. HUNTER (ii, 255): In the whole range of the drama there is, perhaps, nothing more offensive than this scene. Ham. is made to doat on an idea which is positively shocking. Besides, as an excuse for not then executing the command, under the spell of which he lived, it is poor and trivial. MOBERLY: Ham. had before said (I, ii, 182): 'Would I had met my dearest foe in heaven,' &c. This notion of killing soul and body must therefore be the natural impulse of his mind. It seems simpler to admit this view of Hamlet's speech here than to consider it, as Coleridge does, to be at least half an excuse for not doing *now* the act of vengeance from which his soul shrinks, though an unbending law has imposed it on him. HORN (ii, 56): Now comes the moment for revenge, but *only* for revenge, not for righteous punishment, which must be preceded by a full, perhaps also by a *public, conviction*.

75. would] For instances of 'would' = requires to, see *Macb.* I, v, 19; I, vii, 34; and ABBOTT, § 329.

77. sole] WARBURTON: The Ff lead us to the true reading, which is '*fal'n* son,' *i. e.* disinherited. This was an aggravation of the injury; that he had not only murdered the father, but ruined the son. HEATH: If any alteration be needed the Ff would rather direct us to substitute '*fool* son.' CAPELL (vol. i, *Various Readings*, p. 26) also conjectures '*fool*.' JOHNSON: 'I his *only* son, who am bound to punish his murderer.' CALDECOTT: *Foule* (most probably a misprint) may be *offending, degenerate*. COLLIER (ed. 2): A blunder, of course, from the long *s* having been mistaken, and from the misspelling of 'sole,' *foule*.

He took my father grossly, full of bread, 80
With all his crimes broad blown, as flush as May;
And how his audit stands who knows save heaven?
But in our circumstance and course of thought,
'Tis heavy with him; and am I then revenged,
To take him in the purging of his soul, 85
When he is fit and season'd for his passage?
No.
Up, sword, and know thou a more horrid hent;

80. *He*] *A* Qq.
bread] *blood* Mason.
81. *With all*] *Withall* Qq.
broad] *braod* Q_2Q_3.
as flush] *as fresh* Ff, Rowe, Knt. *and flush* Warb.
84. *and*] Om. Pope+.
86. *season'd*] *seasoned* Q_4Q_5.
87. *No*] Separate line, Qq. Ends line 86, Ff, Rowe, Jen. Sta. Begins line 88, Ktly. Om. Pope+.
88. *hent*] *bent* F_4, Theob. Han. Warb. *time* Q'76, Rowe, Pope.

79. **hire and salary**] CALDECOTT: A thing, for which from *him* I might claim a recompense.

80. **bread**] MALONE: 'Behold this was the iniquity of thy sister Sodom, pride. fullness of bread and abundance of idleness,' &c.—*Ezekiel*, xvi, 49.

81. **broad blown**] CLARENDON: Compare what the Ghost says of himself, I, v, 76, &c.

81. **flush**] CLARENDON: Full of sap and vigor.

82. **audit**] WARBURTON: From these lines, and some others, it appears that Sh. had drawn the first sketch of this play without his Ghost; and, when he added that machinery, he forgot to strike out these lines. For the Ghost had told him very circumstantially how his audit stood; and he was now satisfied with the reality of the vision. RITSON: As it appears from the Ghost's own relation that he was in purgatory, Hamlet's doubt could only be how long he was to continue there.

83. **our . . . thought**] Both CALDECOTT and DELIUS connect 'our' with 'circumstance,' the former paraphrasing: 'the measure or estimate of what may have reached us,' the latter, 'according to human relations and thoughts.' CLARENDON, on the other hand, connects 'our' with 'thoughts,' and paraphrases: 'the circumstance and course of our thought,' adding, 'We have a similar use of the possessive pronoun, I, iv, 73; III, ii, 321.' In *Two Gent.* I, i, 36, and *Tro. & Cres.* III, iii, 114, 'circumstance' means the details of an argument. So here 'circumstance of thought' means the details over which thought ranges, and from which its conclusions are formed.

85. **To take**] For instances of the infinitive indefinitely used, see ABBOTT, §§ 356, 357, and *Macb.* IV, ii, 69. CLARENDON: In taking him.

88. **hent**] THEOBALD (Nichols's *Illust.* ii, 572): We must either restore *bent* or *hint.* [Not repeated in his ed.] WARBURTON (Nichols's *Illust.* ii, 648): The true word is plainly *hest, command.* [Not repeated in his ed.] As these conjectures are found in the private correspondence between Warburton and Theobald, CAPELL

When he is drunk asleep, or in his rage,
Or in the incestuous pleasure of his bed; 90
At gaming, swearing; or about some act
That has no relish of salvation in't;
Then trip him, that his heels may kick at heaven
And that his soul may be as damn'd and black
As hell, whereto it goes. My mother stays.— 95

89. *drunk asleep*] Ff, Rowe, Cald. Glo.+. *drunk-asleep* Johns. *drunke, asleep* Qq et cet.
90. *incestuous*] *incestious* Qq.
pleasure] *pleasures* Q'76, Cap. Steev. Var. Cald. Coll. El. White, Del.
91. *gaming, swearing*] *game a swearing* Q_2Q_3. *game, a swearing* Q_4Q_5, Jen. *game, a-swearing* Cam. Cla.
93. *heels may*] *heele mas* Q_4Q_5.

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cannot be accused of plagiarism for having adopted *hint* in his text. JOHNSON: To 'hent' is used by Sh. for to *seise*, to *catch*, to *lay hold on*. 'Hent' is therefore *hold*, or *seisure*. '*Lay hold on* him, sword, at a more horrid time.' CALDECOTT: 'Have a more fierce, rash, or headlong grasp or purpose.' '*Hyntyn* or *hentyn*, rapio, arripio.'—*Prompt. Parv.* WHITE: 'A more horrid having, taking, opportunity. STAUNTON: 'Feel or be conscious of a more terrible purpose.' DYCE (*Gloss.*): A hold, an opportunity to be seized. CLARENDON: Equivalent to *grip*. Hamlet, as he leaves hold of his sword, bids it wait for a more terrible occasion to be grasped again. MOBERLY: A more fell grasp on the villain. JOHN DAVIES (*N. & Qu.*, 11 March, 1876): More probably here used in a sense common in some of the western counties, meaning the *course* or *passage of the ploughshare up the furrow*. This is the W. *hynt*, O. W. *hent* (*Zeuss*, 100, 101), a way, a course; compare Lat. *sent-is*, Gothic *sinths*. Hamlet's words would convey to the mind of a West-countryman a very forcible image; the sword, in its shearing through the flesh, being compared to the passage of a ploughshare through the earth.

94, 95. JOHNSON: This speech, in which Ham., represented as a virtuous character, is not content with taking blood for blood, but contrives damnation for the man that he would punish, is too horrible to be read or to be uttered. M. MASON: Yet some moral may be extracted from it, as all his subsequent calamities were owing to this savage refinement of revenge. [STEEVENS cites from Webster's *White Devil*, 1612; *The Honest Lawyer*, 1616; the third of Beau. & Fl.'s *Four Plays in One*, to show that the same fiend-like disposition is displayed by the various characters there portrayed. MALONE, to the same end, cites Machin's *The Dumb Knight*, 1633. As this does not illustrate Sh., but his successors, I have not repeated the half page from the Var. 1821. ED.] REED: I think it not improbable, that when Sh. put this horrid sentiment into the mouth of Ham., he might have recollected the following story: 'One of these monsters meeting his enemie unarmed, threatned to kill him, if he denied not God, his power, and essential properties, viz. his mercy, suffrance, &c., the which when the other, desiring life, pronounced with great horror, kneeling upon his knees; the bravo cried out, *nowe will I kill thy body and soule*, and at that instant thrust him through with his rapier.' —*Brief Discourse of the Spanish State, with a Dialogue annexed intitled Philobasilis*, 4to, 1590, p. 24. CALDECOTT: Sh. had a full justification in the practice of the

This physic but prolongs thy sickly days. [*Exit.*

King. [*Rising*] My words fly up, my thoughts remain below;

Words without thoughts never to heaven go. [*Exit.*

SCENE IV. *The Queen's closet.*

Enter QUEEN *and* POLONIUS.

Pol. He will come straight. Look you lay home to him;
Tell him his pranks have been too broad to bear with,
And that your grace hath screen'd and stood between

97. [Rising] Rises. Cap. (after *up*). The King rises, and comes forward. Theob.+. Om. QqFf.

SCENE IV.] Cap. SCENE II. Rowe. SCENE XI. Pope, Han. Jen. SCENE X. Warb. Johns.

The Queen's closet.] Steev. The Queen's Apartment. Rowe+.

Enter Queen...] Enter Gertrard... Qq.

1. *He*] *A* Qq.

straight] *strait* Qq, Jen.

He...him;] Two lines, Ff.

2. *bear*] *berre* F_2.

3. *screen'd and*] *scree'nd, and* F_2. *foree'nd, and* F_2F_3. Om. Q'76.

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age in which he lived. The true question is not whether this practice were founded in religion, but whether or not Sh. gave a faithful picture of human nature in a barbarous age. With our ruder Northern ancestors, revenge, in general, was handed down in families as a duty, and the more refined and exquisite, the more honorable it was; and this character or feature of it is to be found in every book that in those times applies to the subject. And it was a subject brought upon the stage by subsequent tragedians as late as the middle of the seventeenth century. Sh. has here in some sort laid a ground for the introduction of it by making the King himself proclaim (IV, vii, 129): 'Revenge should have no bounds,' and he makes even the philosophizing and moralizing Squire of Kent, in his beloved retirement from the turmoils of the world, exclaim on killing Cade, 2 *Hen. VI:* And as I thrust thy body in with my sword, So wish I, I might thrust thy soul to hell.' WORDSWORTH (*Shakespeare's Knowledge of the Bible*, p. 208) finds for Ham. the same palliation as does Caldecott.

96. physic] DELIUS: Hamlet calls his temporary forbearance a physic which does not impart life to his foe, but prolongs his illness.

96. HUDSON: Hamlet here flies off to an *ideal* revenge, in order to quiet his filial feelings without violating his conscience; effecting a compromise between them, by *adjourning* a purpose which, as a man, he dare not execute, nor, as a son, abandon. He afterwards asks Horatio:—'Is't not a *perfect conscience*, to quit him with this arm?' which confirms the view here taken, as it shows that even then his mind was not at rest on that score.

97, 98. COLERIDGE: Oh what a lesson concerning the essential difference between wishing and willing, and the folly of all motive-mongering, while the individual self remains!

Much heat and him. I'll silence me e'en here.
Pray you, be round with him.
Ham. [*Within*] Mother, mother, mother! 5
Queen. I'll warrant you;
Fear me not. Withdraw, I hear him coming.
[*Polonius hides behind the arras*

Enter HAMLET.

Ham. Now, mother, what's the matter?
Queen. Hamlet, thou hast thy father much offended.
Ham. Mother, you have my father much offended. 10
Queen. Come, come, you answer with an idle tongue.
Ham. Go, go, you question with a wicked tongue.

4. *silence me e'en*] *ſilence me euen* Qq. *ſilence me e'ene* F_1. *ſilence me e'ne* $F_2F_3F_4$. *sconce me even* Han. Sing. El. Coll. ii (MS), Glo.+, Dyce ii, Huds. *'sconce me e'en* Warb. *silence me in* Long MS.* *here conceal myſelf* Q'76.
5. *with him*] Om. Qq, Cap.
Ham...*mother!*] Om. Qq, Pope, Han. Cap. Steev. Var.
6. Queen.] Qu., Que. or Queen. Ff. Ger. Qq (and throughout the scene, except line 51, where it is Quee).
6, 7. *I'll...coming.*] Han. *I'll...not.* One line, QqFf, Rowe+, Cap. Jen. Mal. Del. Prose, Cam. Cla.
6. *warrant*] *wait* Q_2Q_3. *waite* Q_4Q_5.
Withdraw] *you withdraw* Han.
7. [Polonius hides...] Rowe (subs.). Om. QqFf.
Enter Hamlet.] After *round.* line 5, in Qq. Enter Hamlet, abruptly. Cap.
12. *Go, go*] *Come, go* F_3F_4.
a wicked] *an idle* Ff, Rowe, Cald. Knt, Del. i.

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4. **silence**] HANMER: '*Sconce* is the same as *insconce*, *i. e.* to cover or secure. The same word is used upon a like occasion in *Merry Wives*, III, iii, 96. JOHNSON: The advocates of '*sconce* forget that the contrivance of Pol. to overhear the conference was no more told to the Queen than to Ham. 'I'll silence,' &c., is 'I'll use no more words.' HUNTER (ii, 256): When Q_2 was altered, the text stood: 'I'll *ensconce* me here;' in printing *en* fell out, and was replaced wrongly; *sconce*, which remained, was then altered to 'silence.' DELIUS: As elsewhere, Polonius here thinks that he cannot be silent without letting it be known that he could and should say much more. DYCE: 'Silence' may be right; but Hanmer's alteration cannot be called an improbable one, in view of the corresponding words of Q_1. WHITE: Hanmer's change is very plausible. STAUNTON: Perhaps Hanmer is right. CAMBRIDGE EDITORS: We have adopted Hanmer's correction because of the corresponding passage in Q_1.

5. **Ham.**] DYCE (ed. ii): I certainly am not disposed to find fault with those editors who have omitted this speech.

7. **Polonius hides**] See Appendix, *The Hysterie of Hamlet*, p. 97.

12. **wicked**] DYCE: *Idle* of the Ff was evidently caught by the transcriber or compositor from the preceding line. Such faulty repetitions are extremely frequent in the Folio throughout this play. See 'my lord,' I, v, 136; 'and if *there*,' I, v,

Queen. Why, how now, Hamlet?

Ham. What's the matter now?

Queen. Have you forgot me?

Ham. No, by the rood, not so;

You are the queen, your husband's brother's wife; 15

And—would it were not so!—you are my mother.

Queen. Nay, then, I'll set those to you that can speak.

Ham. Come, come, and sit you down; you shall not budge;

You go not till I set you up a glass

Where you may see the inmost part of you. 20

Queen. What wilt thou do? thou wilt not murder me?

Help, help, ho!

Pol. [*Behind*] What, ho! help, help, help!

Ham. [*Drawing*] How now! a rat? Dead, for a ducat, dead! [*Makes a pass through the arras.*

16. *And—would...so!—you*] Pope (subs.). *And would it were not so, you* Qq. *But would you were not so. You* Ff, Rowe, Cald. Knt, Del. *But, 'would, you were not so!—You* Theob. Warb. Johns. Del.

17. *set*] *send* Coll. (MS), E.

18. *you*] Om. Q'76.

budge] *bouge* QqF₂F₃.

19. *set you up*] *set up* F₂F₃F₄.

19, 20. *glass Where...you.*] *glasse. Where...you?* Ff (*glasse*, F₁).

20. *inmost*] *most* Qq. *utmost* Q'76.

22. *Help, help, ho!*] *Helpe, helpe, hoa.* F₁F₂. *Help, help, hoa.* F₃. *Helpe how.* Q₂Q₃. *Helpe hoe.* Q₄Q₅. *Help, ho.* Pope +, Jen. E.

23. [Behind] Cap. Behind the arras. Rowe. Om. QqFf.

What, ho!...help!] Ff. *What how helpe.* Q₂Q₃. *What hoe helpe.* Q₄Q₅. *What ho, help.* Pope +, Cap. Jen. Steev. Var. E.

24. [Drawing] Draws. Mal. (after *rat?*). Om. QqFf.

How...dead!] Two half lines, dividing at *rat?* Cap. Mal. Steev. Cald. Knt.

ducat] *Duckat* Qq. *Ducate* Ff. *Ducket* Q'76.

[Makes...arras.] Cap. (subs.). Om. QqFf.

177; '*neat*,' II, ii, 52; '*your* Honesty,' III, i, 110; '*had* spoke,' III, ii, 3; '*my* choice,' III, ii, 58; '*my* functions,' III, ii, 164; 'this same skull, sir,' V, i, 170; 'on sir,' V, ii, 267. WHITE: The Ff may be right, the intended emphasis of Hamlet's reply being in that case, 'you *question* with an idle tongue.' KNIGHT (ed. ii): The antithesis is in 'answer' and 'question,' and not in 'idle' and 'wicked.' Besides, 'wicked' was too strong an epithet for Ham. to apply to his mother,—inconsistent with that filial respect which he never wholly abandoned.

13, 14. Why ... me?] WALKER (*Crit.* ii, 187): Perhaps all this belongs to the Queen. DYCE (ed. ii): I do not think so.

14. rood] DYCE (*Gloss.*): The cross, the crucifix. It would appear that, at least in earlier times, the *rood* signified not merely the cross, but the image of Christ on the cross.

24. rat] COLLIER: In Shirley's *Traitor*, 1635, Depazzi says of a secreted listener,

Pol. [*Behind*] Oh, I am slain! [*Falls and dies.*
Queen. Oh me, what hast thou done? 25
Ham. Nay, I know not; is it the king?
Queen. Oh, what a rash and bloody deed is this?
Ham. A bloody deed! almost as bad, good mother,
As kill a king, and marry with his brother.
Queen. As kill a king?
Ham. Ay, lady, 'twas my word.— 30
[*Lifts up the arras and discovers Polonius.*
Thou wretched, rash, intruding fool, farewell!
I took thee for thy better; take thy fortune;
Thou find'st to be too busy is some danger.—
Leave wringing of your hands. Peace! sit you down,
And let me wring your heart; for so I shall, 35
If it be made of penetrable stuff;
If damned custom have not brazed it so,
That it is proof and bulwark against sense.

25. [Behind] Cap. Om. QqFf.
[Falls and dies.] falls forward, and dies. Cap. Killes Polonius. Ff. Om. Qq.
what hast] *hast* F_3.
26. *Nay...king?*] QqFf, Rowe+, Jen. Sta. Ktly, Cam. Huds. Cla. Line 25 ends at *know not;* Cap. et cet.
30. *kill*] *killd* F_2. *kill'd* F_3F_4, Rowe.
king?] *king.* Qq.
'twas] *twas* F_2. *it was* Qq, Jen.
[Lifts...discovers...] Glo.+. Lifts ...sees... Dyce, Sta. White (after line 26), Del. Huds. Lifts up the Arras, and draws forth Polonius. (after line 26), Cap. et cet. Om. QqFf, Rowe+.
31. [To Polonius. Pope. Om. Qq Ff, Rowe, Cap. Jen. Dyce, Sta. Glo.+, Del. Huds.
rash, intruding] *rash-intruding* Dyce ii.
32. *better*] Qq, Pope, Cap. Jen. Steev. Var. Coll. Dyce, Sta. Glo.+, Del. Huds. *Betters* Ff et cet.
33. [Drops the arras. White.
37. *brazed*] *brasd* Qq. *brass'd* Glo.+.
38. *is*] *be* Qq, Cap. Jen. Steev. Var. El. Cam. Cla.
sense] *thy sense* Q'03.

'I smell a rat behind the hangings.'—*Works*, vol. ii, p. 129, ed. Dyce. [Gifford asks, in a footnote: 'But how did this *sneer* at Sh. escape the wrath of Messrs Steevens and Malone?' ED.] ELZE: According to Grimm, *Correspondance Littéraire Secrète*, Jan. 11, 1776, 'Chevalier Rutlige' defends this exclamation from Voltaire's sneer on the ground that 'a rat' was not only symbolic, but also that it often meant a spy. Compare the phrase, 'smell a rat.'

30. **kill a king?**] See Appendix, *The Hystorie of Hamblet*, p. 94 and p. 100, in reference to the Queen's innocence; also Q_1, line 1532.

38. **proof and bulwark**] CLARENDON: 'Proof,' used here adjectively, is originally a substantive, as in *Macb.* I, ii, 54, and elsewhere, and thus suggests 'bulwark,' which would scarcely have been used for an adjective had it stood alone.

38. **sense**] CALDECOTT: Feeling.

Queen. What have I done, that thou darest wag thy tongue
In noise so rude against me?
Ham. Such an act 40
That blurs the grace and blush of modesty,
Calls virtue hypocrite, takes off the rose
From the fair forehead of an innocent love,
And sets a blister there; makes marriage vows
As false as dicers' oaths; oh, such a deed 45
As from the body of contraction plucks

42. *hypocrite*] *hippocrit* Q_2Q_3. *hipocrit* Q_4.
off] *of* Qq.
44. *sets*] *makes* Ff, Rowe, Theob. Cald.
45. *dicers'*] Theob. ii. *Dicers* QqFf. *dicer's* Cald.

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42. **rose**] It is only by keeping steadfastly in mind the many benefits which we have received at the hands of the early commentators that we can listen with any patience to their dispute about the meaning of this phrase. WARBURTON thinks it refers to an actual flower worn on the side of the face. STEEVENS accepts the flower but denies the 'side of the face,' because the text reads 'forehead;' it cannot mean a *blush*, 'because the forehead is no proper place for a *blush* to be displayed in.' It must be a rose on the forehead, and in proof a figure, in a painted glass window representing a *Morrice-Dance*, is cited that bears a *flower on the forehead!* (I hope here be truths!) It makes very little matter that this flower turns out to be a Deptford Pink; the flower is there, and the *rose* in *Hamlet* follows as of course. MALONE is rather overpowered by this display of learning, but ventures to suggest that *rose* might 'only mean the *roseate hue*.' And then, as if frightened at his own boldness, hastens to add that 'the forehead certainly appears to us an odd place for the hue of innocence to dwell on;' and yet Sh. *has* represented a *smile* there, as in *Tro. & Cres.* II, ii, 205, and moreover, 'that part of the forehead which is situated between the eyebrows seems to have been considered by our poet as the seat of innocence and modesty,' as in IV, v, 119. BOSWELL closes the discussion forever by saying that '"rose" is put generally for the *ornament*, the *grace*, of an innocent love.' CALDECOTT refers to the proverb frequent in Sh., and found in *The London Prodigal*, 1605: 'As true as the skin between any man's brows.' And, lastly, SINGER refers to Ophelia's description of Ham. as 'the rose of the fair state.'

44. **blister**] CLARENDON: Brands as a harlot. Compare *Com. of Err.* II, ii, 138.

46. **contraction**] WARBURTON: For 'marriage contract.' CALDECOTT: Annihilates the very principle of contracts. WHITE: There seems to be no better explanation than Warburton's. But I suspect that there is corruption. TSCHISCHWITZ: Probably a misprint for *contractation*, formed by analogy with the Ital. *contrattazione*. [This conjectural emendation (which STRATMANN terms judicious, and compares with *affectation* of the Ff for 'affection' of the Qq in II, ii, 422) Tschischwitz inserts in the text, and instructs us to read 'body of' as a trochee. ED.] HUDSON: 'Contraction' here means the *marriage contract;* of which Hamlet holds religion to be the life and soul, insomuch that without this it is but as a lifeless body.

The very soul, and sweet religion makes 47
A rhapsody of words; heaven's face doth glow;
Yea, this solidity and compound mass,
With tristful visage, as against the doom, 50
Is thought-sick at the act.

Queen. Ay me, what act,
That roars so loud and thunders in the index?

48. *rhapsody*] *rapſedy* Q_2Q_3. *rapſody* $Q_4F_2F_3$. *rapſodie* Q_5. *rapſidie* F_1.
doth] *dooes* $Q_2Q_3Q_4$. *does* Q_5.
48, 49. *glow; Yea,*] *glow, Yea* Ff. *glowe Ore* Q_2Q_3. *glow Ore* Q_4Q_5. *glow O'er* Pope, Warb, Jen.
49. *solidity*] *ſolidiry* Q_4.
50. *tristful*] *triſtfull* $F_1F_2F_3$. *heated* Qq, Jen.
50, 51. *doom, Is*] *doom. 'Tis* Pope.
51. *thought-sick*] *thought ſick* Q_2Q_3.
act.] *act. Ah me that act* Q'76.
51, 52. *Ay...index?*] Prose, Ff.
52. Given to Ham. in Qq, Warb.
loud] *low'd* Q_2Q_3. *low'de* Q_4. *lowd* $Q_5F_1F_2$.

and must soon become a nuisance. Rather superstitious, perhaps; but it should be considered that this play was written nearly three hundred years ago, when marriage was more a 'despotism' than it is now. CLARENDON: The word has probably never been used, before or since, in the same sense.

48. **rhapsody**] CLARENDON: The meaning of the word here is well illustrated by the following passage from Florio's *Montaigne*, p. 68, ed. 1603: 'This concerneth not those mingle-mangles of many kindes of stuffe, or, as the Grecians call them, *Rapsodies*.'

49. **solidity...mass**] KNIGHT: The earth.

50. **as against**] WARBURTON reads '*and* as 'gainst,' which he says makes 'a fine sense' in comparison with the 'sad stuff' of the original. [See I, i, 158.]

50. **doom**] That is, doomsday. See *Macb.* II, iii, 74. MOBERLY: Heaven blushes at you, and the solid mass of earth is sick to think of it, as if it were waiting for the day of judgement. MALONE asks: Had not Sh. St Luke's (xxi, 25, 26) description of the last day in his thoughts? WORDSWORTH (*Shakespeare's Knowledge of the Bible*, p. 305) replies: 'No doubt he had; but why not also the parallel descriptions of Matthew and of Mark? Yes, and still more, of Peter, 2 *Ep.* iii, 7-11; and John, *Rev.* xx, 11. The truth is, I fear, that whatever else our poet's critics have been strong in, they have, for the most part, not been strong in knowledge of the Scriptures; and that the book which they should have looked to first and most for help in the illustration of his works is the book which has been generally looked to last and least.'

51. **Is thought-sick**] TSCHISCHWITZ omits the hyphen, and affirms 'Is' to be the 'historical Present,' that is, 'Is thought [to be] sick.'

52. **and . . . index**] WARBURTON [following the distribution of speeches in Qq]: To the Queen's question, 'what act?' Ham. replies: 'That roars so loud *it* thunders *to* the *Indies*.' He had before said, Heav'n was shocked at it; he now tells her it resounded all the world over. This gives us a very good sense where all sense was wanting. EDWARDS (*Canons*, &c., p. 156, 7th ed.): Sh. uses 'index' for title, or prologue. The Index used formerly to be placed at the beginning of a book, not at the end, as now. Thus, also, in *Rich. III*: II, ii, 149; and *Oth.* II, i, 263.

Ham. Look here, upon this picture, and on this, 53
The counterfeit presentment of two brothers.

MALONE: Bullokar's *Expositor* defines an 'Index' by 'A Table in a booke.' The *table* was almost always *prefixed* to books. *Indexes*, in the modern sense, were very uncommon. DYCE (*Gloss.*): *Index*, a prelude, anything preparatory to another. TSCHISCHWITZ: The explanations of '*in* the index' are very lame. Instead of 'in,' we should manifestly read *is*, and the sense is, 'What act, that roars so loud and thunders, is my accuser?' 'index' being understood in its ancient judicial sense.

53. **picture**] DAVIES (*Dram. Misc.*, Dublin, 1784, vol. iii, p. 63): It has been the constant practice of the stage, since the Restoration, for Ham. to produce from his pocket two pictures in little of his father and uncle, not much bigger than large coins or medallions. Instead of movable scenery, which was first introduced from France by Betterton in 1662, Shakespeare's stage made use of tapestry. Two full-length portraits in the tapestry of the Queen's closet might be of service in this scene. STEEVENS: It is evident from the words, 'A station,' &c., that these pictures, which are introduced as miniatures on the stage, were meant for whole lengths, being part of the furniture of the Queen's closet. Ham., who in a former scene had censured those who gave 'forty, fifty ducats apiece' for his uncle's 'picture in little,' would hardly have condescended to carry such a thing in his pocket. MALONE: The introduction of miniatures in this place appears to be a modern innovation. A print prefixed to Rowe's edition of *Hamlet*, 1709, proves this. There the two royal portraits are exhibited as half-lengths, hanging in the Queen's closet; and either thus, or as whole-lengths, they were probably exhibited from the time of the original performance to the death of Betterton. To half-lengths, however, the same objection lies as to miniatures. STEEVENS: We may also learn that from this print the trick of kicking the chair down on the appearance of the Ghost was adopted by modern Hamlets from the practice of their predecessors. CALDECOTT objects to miniatures, because the audience could not then be permitted to judge of what they hear, nor make any estimate of the comparative excellence of the features, nor could the 'station' and the 'combination and the form' be adequately represented in so confined a space. Completely to do away with the objection that it is not probable that Ham. should have about him his uncle's picture, a Bath actor once suggested the snatching of it from his mother's neck. HUNTER (ii, 256): Perhaps Holman's way was the best. The picture of the then King hung up in the lady's closet, but the miniature of the king who was dead was produced by Ham. from his bosom. [FITZGERALD (*Life of Garrick*, ii, 65) suggests that the pictures be seen with the mind's eye only; a suggestion adopted by IRVING and SALVINI. FECHTER follows the suggestion of the Bath actor mentioned by Caldecott, and tears the miniature from his mother's neck and casts it away. ROSSI not only tears it from his mother's neck, but dashes it to the ground and stamps on the fragments. EDWIN BOOTH makes use of two miniatures, taking one from his own neck, and the other from his mother's.—A. I. FISH.]

54. **counterfeit presentment**] CALDECOTT: The picture, or mimic representation. See *Mer. of Ven.* III, ii, 116. CLARENDON: 'Counterfeit,' of course, is here used as an adjective It is given by Cotgrave as an equivalent to the French *pourtraict*.

See what a grace was seated on this brow; 55
Hyperion's curls; the front of Jove himself;
An eye like Mars, to threaten and command;
A station, like the herald Mercury
New-lighted on a heaven-kissing hill;
A combination and a form indeed, 60
Where every god did seem to set his seal
To give the world assurance of a man;
This was your husband. Look you now, what follows;
Here is your husband; like a mildew'd ear,
Blasting his wholesome brother. Have you eyes? 65
Could you on this fair mountain leave to feed,
And batten on this moor? Ha! have you eyes?

55. *was*] Om. $F_2F_3F_4$.
this] *his* Q_4Q_5Ff, Rowe, Cald. Knt.
57. *and*] *or* Ff, Rowe+, Knt.
59. *New-lighted*] Pope. *New lighted* QqF_1. *Now lighted* $F_2F_3F_4$, Rowe.
a heaven-kissing] *a heaue, a kifsing* Qq. *a Heauen kiffing* F_4.
60. *and a*] *and* Q_4Q_5.
64. *mildew'd*] *mildewed* $Q_2Q_3Q_4$. *mil-dewed* Q_5.
ear] *eare* QqF_1. *deare* F_2. *Deer* F_3F_4.
65. *brother*] *breath* Ff.
67. *batten*] *batton* Q_4Q_5.

55. **this**] For instances of the confusion in F_1 of *his* and *this*, see WALKER, *Crit.* ii, 219.

56. **Hyperion**] See I, ii, 140.

58. **station**] THEOBALD: An attitude [in standing]. See *Ant. & Cleo.* III, iii, 22.

59. MALONE: It is not improbable that Sh. caught this image from Phaer's *Æneid*, book iv [line 246.—CLARENDON]:—

> 'And now approaching neere, the top he seeth and mighty lims
> Of Atlas, mountain tough, that Heauen on boystrous shoulders beares; . . . .
> There first on ground with wings of might doth Mercury arrive.'

CLARENDON: The first seven books of Phaer's translation were published in 1558, the whole *Æneid* in 1573, the two last books and the major part of the tenth being translated by Thomas Twyne.

64. **ear**] Observe, in Textual Notes, the gradual corruption of 'ear' into *Deer*, the compositors were misled by that which they corrupted. ED.

66. **fair**] CLARENDON: This epithet seems either to have suggested the word 'moor' in the following line, or to have been suggested by it.

66. **leave**] Leave off, cease. See II, i, 51; III, ii, 164; III, iv, 34.

66. **to feed**] See ABBOTT, cited at III, ii, 164.

67. **batten**] WEDGWOOD: To thrive, to feed, to become fat. Dutch *bat*, *bet*, better, more. STEEVENS: Thus, Marlowe's *Jew of Malta* [p. 297, ed. Dyce, 1850]: '—a mess of porridge? that will preserve life, make her round and plump, and batten more than you are aware.' Also, *Claudius Tiberius Nero*, 1607: '—and for milk I battened was with blood.' CALDECOTT: Thus, Milton's *Lycidas*, l. 29: 'Battening

You cannot call it love, for at your age
The hey-day in the blood is tame, it's humble,
And waits upon the judgement; and what judgement 70
Would step from this to this? Sense sure you have,
Else could you not have motion; but sure that sense
Is apoplex'd; for madness would not err,

69. *in the*] *of the* Q'76.
it's] *its* F_2.
71. *step*] *stoop* Coll. ii (MS), El.
71-76. *Sense....difference.*] Om. Ff, Rowe, Pope, Han.
72. *motion*] *notion* Warb. Johns.

our flocks with the fresh dews of night.' DYCE (*Gloss.*): 'To batten (grow fat), *pinguesco*.'—Coles's *Lat. and Eng. Dict.* CLARENDON: Cotgrave gives 'to battle' as equivalent to 'Prendre chair,' *s. v.* 'Chair.' The word 'battels' is no doubt derived from the same root. It occurs transitively in the above quotation from Marlowe and Milton, and intransitively in Jonson's *Fox*, I, i: 'With these thoughts so battens.'

69. **hey-day**] STEEVENS: Thus, in Ford's *'Tis Pity She's a Whore*, 1633: '——must The hey-day of your luxury be fed Up to a surfeit.' CALDECOTT: *High day* is Johnson's explanation. It must mean the meridian glow. See 'such high-day wit.'—*Mer. of Ven.* II, ix, 98. WEDGWOOD: German *Heyda! Heysa!* exclamations of high spirits, active enjoyment. Hence, *hey-day*, the vigor and high spirits of youth, where the spelling is probably modified under an erroneous impression that there is something in the meaning of the word which indicates a certain period of life. CLARENDON: The meaning is obvious, but the derivation uncertain.

71. **step**] COLLIER (ed. 2): *Stoop* is from the (MS) with evident fitness, in reference to the disadvantageous comparison Ham. is drawing. ELZE pronounces this a brilliant emendation.

71. **Sense**] WARBURTON: From what philosophy our editors learnt this, I cannot tell. Since *motion* depends so little upon *sense*, that the greatest part of *motion* in the universe is amongst bodies devoid of *sense*. We should read: 'Else, could you not have *notion*,' *i. e.* intellect, reason, &c. This alludes to the famous peripatetic principle of *Nil fit in* intellectu, *quod non fuerit in* sensu. CAPELL (i, 140): 'Sense' is *reason*; since she *moved* and performed other actions that belonged to humanity, the presumption was she had the *reason* belonging to it. STEEVENS: Whichsoever of the readings be the true one, the poet was not indebted to this boasted philosophy [referred to by Warburton] for his choice. MALONE: 'Sense' has been already used for *sensation* in line 38, above. STAUNTON: The meaning is: 'Sense (*i. e.* the sensibility to appreciate the distinction between external objects) you must have, or you would no longer feel the *impulse of desire*.' This signification of 'motion' might be illustrated by numerous examples from our early writers, but the accompanying out of Sh. will suffice: *Meas. for Meas.* I, iv, 59; *Oth.* I, iii, 95; *Ibid.* I, iii, 334. CLARENDON: 'Motion' is emotion, as in *Meas. for Meas.* cited above. MOBERLY inclines to Staunton's explanation.

73. **apoplex'd**] CLARENDON: We have 'apoplex,' for 'apoplexy,' in Ben Jonson, *Fox* I, i, p. 188, ed. Gifford: 'How does his apoplex?' And in Beau. & Fl.

Nor sense to ecstasy was ne'er so thrall'd
But it reserved some quantity of choice, 75
To serve in such a difference. What devil was't
That thus hath cozen'd you at hoodman-blind?
Eyes without feeling, feeling without sight,
Ears without hands or eyes, smelling sans all,
Or but a sickly part of one true sense 80
Could not so mope.
O shame! where is thy blush? Rebellious hell,
If thou canst mutine in a matron's bones,
To flaming youth let virtue be as wax

74. *sense*] *ſenc* Q_4.
77. *cozen'd*] *coſund* Q_2Q_3. *coſond* Q_4Q_5. *couſend* F_1F_2.
hoodman] *hodman* Qq.
hoodman-blind] Hyphen om., Q_2 Q_3, Pope, Theob. Warb. Johns.
78–81. *Eyes...mope.*] Om. Ff, Rowe, Pope, Han.
79. *sans*] *ſance* Qq.
81, 82. *Could...blush?*] One line, Qq.
82. *Rebellious hell*] Separate line, Qq.
hell] *heat* Han.
83. *mutine*] *mutiny* Rowe+, Jen.

Philaster, II, ii: 'She's as cold of her favour as an apoplex.' The word is not found in Sh.; for the reading 'apoplex' in 2 *Hen. IV:* IV, iv, 130, is a conjectural emendation made by Pope for the metre's sake.

73. **err**] CLARENDON: 'Would not err so,' the sense being completed by what follows.

74. **thrall'd**] HUDSON: Sense was never so *dominated* by the delusions of *insanity* but that it retained some *power* of choice.

75. **quantity**] CLARENDON: 'Portion.' Some disparagement is implied in the word, as in III, ii, 38; V, i, 258; *King John*, V, iv, 23.

77. **hoodman-blind**] SINGER: 'The Hoodwinke play, or hoodmanblinde, in some places called the blindmanbuf.'—Baret's *Alvearie*. COLLIER (ed. 2): An explanation of the game, if wanted, may be found in Strutt's *Sports and Pastimes*. CLARENDON: See *All's Well*, IV, iii, 136. Cotgrave gives: 'Clignemusset. The childish play called Hodman blind, Harrie-racket, or, are you all hid.'

81. **mope**] STEEVENS: Could not exhibit such marks of stupidity. See *Temp.* V, i, 239.

82. **hell**] WARBURTON: Hanmer's change is nonsense. WHITE: Hanmer's change is very specious.

83. **mutine**] STEEVENS: *Mutineers* are called 'mutines' in V, ii, 6. MALONE. To 'mutine' anciently signified to rise in mutiny. Thus, in Knolles's *History of the Turks*, 1603: 'The Janisaries—became wonderfully discontented and began to mutine in diverse parts of the citie.' CLARENDON: See Jonson's *Sejanus*, III, i: 'Had but thy legions there rebell'd or mutined.' The verb does not occur again in Sh. Cotgrave gives: 'Mutiner: to mutine,' and 'Mutinateur: a mutiner.' This form, *mutiner*, occurs in *Cor.* I, i, 254, but in *Temp.* III, ii, 41, F_1 has 'mutineere.' [See also WALKER, *Vers.* 222.]

And melt in her own fire; proclaim no shame 85
When the compulsive ardour gives the charge,
Since frost itself as actively doth burn,
And reason panders will.
Queen. O Hamlet, speak no more;
Thou turn'st mine eyes into my very soul,
And there I see such black and grained spots 90
As will not leave their tinct.
Ham. Nay, but to live
In the rank sweat of an enseamed bed,

86. *ardour*] Pope. *ardure* QqFf, Rowe.
88. *And*] *As* Fi, Rowe
panders] *pardons* Qq, Pope, Tsch.
Hamlet] Om. Seymour.
89. *eyes into my very*] *very eyes into my* Qq.
90. *grained*] *greeued* $Q_2Q_3Q_4$. *greeues* Q_5.
91. *not leave*] *leaue there* Qq.
92. *enseamed*] *inseemed* Q_2Q_3. *incestuous* Q_4Q_5, Rowe+, Cap. Jen.

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85. **her own fire**] DELIUS: This refers to 'flaming youth.'

88. **panders**] THEOBALD: Suffers Reason to be the Bawd to Appetite. MALONE: See *Ven. & Ad.* 792.

90. **grained**] MARSH (*Lectures on the English Language*, New York, 1859, p. 67, et seq.): *Granum*, in Latin, signifies a seed or kernel, and it was early applied to all small objects resembling seeds, and finally to all minute particles. Hence it was applied to the round, seed-like form of the dried body, or rather ovarium, of an insect of the genus *coccus*, which furnished a variety of red dyes. *Granum* becomes *grana* in Spanish, *graine* in French, and *grain* in English, meaning a dye produced by the coccus insect, often called in commerce *kermes*. The color obtained from kermes or grain was peculiarly durable. When, then, a merchant recommended his purple stuffs as being dyed in *grain*, he originally meant that they were dyed with *kermes*, and would wear well; and this phrase was afterwards applied to other colors, as a mode of expressing the quality of durability. See *Com. of Err.* III, ii, 108; and *Twelfth Night*, I, v, 256. In both these examples [as also in the present instance from *Hamlet*] it is the sense of permanence (a well-known quality of the purple produced by the *grain* or *kermes*) that is expressed. It is familiarly known that if wool be dyed before spinning, the color is usually more permanent than when the spun yarn or manufactured cloth is first dipped in the tincture. When the original sense of *grain* grew less familiar, and it was used chiefly as expressive of *fastness* of color, the name of the effect was transferred to an ordinary known cause, and *dyed in grain*, originally meaning dyed with kermes, then dyed with fast color, came at last to signify dyed in *the wool* or other raw material. CLARENDON: Cotgrave has 'Graine: . . . graine wherewith cloth is dyed in graine; Scarlet dye, Scarlet in graine.'

91. **leave**] STEEVENS: 'To part with, give up.' See *Two Gent.* IV, iv, 79; *Mer. of Ven.* V, i, 172.

92. **enseamed**] THEOBALD: *Seam* is properly the fat or grease of a hog. It is used in *Tro. & Cres.* II, iii, 195. STEEVENS: Beau. & Fl. use *inseamed* in the same sense. See [*Triumph of Death*, p. 535, vol. ii, ed. Dyce]: 'His lechery inseamed

Stew'd in corruption, honeying and making love 93
Over the nasty sty,—

Queen. O, speak to me no more;
These words like daggers enter in mine ears. 95
No more, sweet Hamlet!

Ham. A murderer and a villain;
A slave that is not twentieth part the tithe
Of your precedent lord; a vice of kings;

94. *sty,—*] *sty;—* Theob. *stie.* Qq. *Stye.* $F_1F_2F_3$. *Sty.* F_4, Rowe, Pope. *sty!* Johns.
to me] Om. Pope+.
me no] *me, no* Ff, Rowe.
95. *mine*] Ff. *my* Qq, Cap. Jen. Cam.
97. *that is not*] *that's not the* Q'70. *that is not a* Ktly.
not] *not'* Ed. conj.
twentieth] *twentith* Qq.
tithe] *tythe* Ff. *kyth* Qq.

upon him.' In *The Book of Haukyng*, bl. l., n. d., we are told that 'ensayme of a hauke is the grece.' In Randle Holme's *Academy of Armory and Blason*, B. II, ch. ii, p. 238, we are told that '*Enseame* is the purging of a hawk from her glut and grease.' From the next page in the same work we learn that the *glut* is 'a slimy substance in the belly of the hawk.' HENLEY: In the West of England the *inside fat* of a goose, when dissolved by heat, is called its *seam*. WHITE: The phrase is so gross that, were it not for Hamlet's mood, we might willingly believe that *incestuous* of Q_4Q_5 is the true text. [Cotgrave gives: '*Gramouse*, a dish made of slices of cold meat fryed with Hogs seame.' There is also a note on this passage in the valuable essay: *New Shakespearian Interpretations*, Edin. Rev. Oct. 1872, p. 355, but the foregoing explanations are ample for so unsavory a subject. ED.]

95. enter in] ABBOTT (§ 159): *In* for *into*, with *enter*, see *Rich. II*: II, iii, 160; *Rich. III*: V, iii, 227.

97. tithe] STRATMANN: *Kyth* of the Qq is evidently the true reading.

98. vice] THEOBALD was the first who noted that this means 'that buffoon character which used to play the Fool in old Plays.' In the Variorum notes to *2 Hen. IV*: III, ii, 343, various fanciful etymologies of the word are given. DOUCE (i, 468) closes the discussion by showing that the character in the old moral-plays, known as the 'Vice,' was doubtless so named from the *vicious* qualities attributed to him, and from the mischievous nature of his general conduct. COLLIER (*Hist. of Eng. Dram. Poetry*, ii, 264, *et seq.*) gives the best account of this curious personage in a passage quoted by DYCE (*Gloss.*): As the Devil now and then appeared without the Vice, so the Vice sometimes appeared without the Devil. Malone tells us that 'the principal employment of the Vice was to belabor the Devil;' but, although he was frequently so engaged, he had higher duties. He figured now and then in the religious plays of a later date, and, in *The Life and Repentance of Mary Magdalen*, 1567, he performed the part of her lover, before her conversion, under the name of Infidelity; in *King Darius*, 1565, he also acted a prominent part, by his own impulses to mischief, under the name of Iniquity, without any prompting from the representative of the principle of evil. Such was the general style of the Vice, and as Iniquity he is spoken of by Sh. (*Rich. III*: III, i, 82) and Ben Jonson (*Staple of News*, second Intermean). The Vice and Iniquity seem, however, some-

A cutpurse of the empire and the rule,
That from a shelf the precious diadem stole 100
And put it in his pocket!
Queen. No more!
Ham. A king of shreds and patches—

Enter Ghost.

Save me, and hover o'er me with your wings,

99. *the rule,*] *a rogue* Rann conj.
101. *pocket!*] *pocket, a*— Seymour.
Queen. *No more!*] Om. Q_4Q_5, Pope.
No] *Oh! no* Han.
102. *of..patches*] Separate line, Steev. Cald. Knt.
patches—] *patches*, Qq. *patches.* Ff. *patches, all unseemly.* Seymour.
Enter Ghost.] Sing. ii, Dyce, Sta. Ktly, Glo.+, Del. Huds. Before line 102 in QqFf et cet. Enter the Ghoſt in his night gowne. Q_1, Ktly. Enter Ghost unarmed. Coll. (MS).
103. [Starting up. Rowe+, Jen.

times to have been distinct persons, and he was not unfrequently called by the name of particular vices; thus, in *Lusty Juventus*, the Vice performs the part of Hypocrisy: in *Common Conditions* he is called Conditions; in *Like will to Like*, he is named Nichol New-fangle; in *The Trial of Treason* his part is that of Inclination; in *All for Money* he is called Sin; in *Tom Tyler and his Wife*, Desire; and in *Appius and Virginius*, Haphazard. . . . . Though Douce is unquestionably correct when he states that the Vice 'was generally dressed in a fool's habit' [hence the expression in *Hamlet*, 'A king of shreds and patches.'—DYCE], he did not by any means constantly wear the parti-colored habiliments of a fool; he was sometimes required to act a gallant, and now and then to assume the disguise of virtues it suited his purpose to personate. In *The Trial of Treasure*, 1567, he was not only provided, as was customary, with his wooden dagger, but, in order to render him more ridiculous, with a pair of spectacles (no doubt of a preposterous size). . . . . The Vice, like the Fool, was sometimes furnished with a dagger of lath, and it was not unusual that it should be gilt. . . . . Tattle [in Jonson's *Staple of News*] observes that 'there is never a fiend to carry him [the Vice] away,' and in the first Intermean of the same play Mirth leads us to suppose that it was a very common termination of the adventures of the Vice for him to be carried off to hell on the back of the Devil; 'he would carry away the Vice on his back, quick to hell, in every play where he came.' In *The Longer thou livest the more Fool thou art*, and in *Like will to Like*, the Vice is disposed of nearly in this summary manner: in the first, Confusion carries him to the Devil, and in the last, Lucifer bears him off to the infernal regions on his shoulders. In *King Darius* the Vice runs to hell of his own accord, to escape from Constancy, Equity, and Charity. According to Bishop Harsnet (in a passage cited by Malone,—*Shakespeare*, by Boswell, iii, 27), the Vice was in the habit of riding and beating the Devil, at other times than when he was carried against his will to punishment.

99. **cutpurse**] CLARENDON: Purses were usually worn outside attached to the girdle.

102. **Enter Ghost**] COLLIER (ed. 2): The stage direction of Q_1 shows that at

You heavenly guards!—What would your gracious figure?
Queen. Alas, he's mad! 105
Ham. Do you not come your tardy son to chide,
That, lapsed in time and passion, lets go by
The important acting of your dread command?
Oh, say!
Ghost. Do not forget. This visitation 110
Is but to whet thy almost blunted purpose.

104. *your*] *you* Ff. *you*, Rowe, Cald. Knt, Coll. El. Corson.
105. Om. Seymour.
he's] *hee's* Qq. *hes* F_2.
mad!] *mad—* Theob. Warb. Johns. Jen.
107, 108. *passion...dread*] *person...dead* Q'76.
109. *Oh, say!*] As in Theob. Closes previous line, QqFf, Rowe, Pope.
111. *almost blunted*] *almost-blunted* Ktly, Huds.

that date, in this scene, the spirit was not apparelled as when it had before appeared on the platform. This is important, because it completely explains Hamlet's exclamation in line 135. In the (MS) it is *unarmed*. If, therefore, the Ghost did not wear a 'nightgown,' he was *unarmed* at the time of the old annotator. ELZE: 'Who,' asks Goethe (*Nachgelassene Werke*, vol. v, p. 61), in reference to the stage-direction in Q_1, 'does not feel a momentary pang on comprehending this? to whom is it not repulsive? And yet when we grasp it, and reflect upon it, we find that it is the right way.' The Ghost is not here introduced, as in Act I, in warlike guise, but in his every-day clothing. . . . . We must not be too precise in the matter of this nightgown,—it refers to the ordinary clothes of the old king. KEIGHTLEY (*Exp.* p. 294): As the Ghost makes but one short speech, if it could be so managed, it would be more psychologic and effective for him to remain invisible, except to Ham. mentally, and his voice only be heard by the audience. CLARENDON: Nightgown here is the same as *dressing-gown*.

103. **me . . . me**] MARSHALL (p. 51): The use of the singular number may be accidental, or it may intimate that Ham. felt this visitation to be addressed to him alone. On the former occasion he used the plural.

104. **would your**] DYCE: The compositor of the Folio has here omitted by mistake the letter *r*. STRATMANN agrees with Dyce. CORSON: Making 'figure' the vocative [as in Rowe's text] is the better reading. 'Figure' doesn't make, logically, a very good subject to 'would.'

107. **time and passion**] JOHNSON: That, having suffered *time* to *slip* and *passion* to *cool*, *lets* go, &c. CLARENDON: Or rather the indulgence of mere passion has diverted him from the execution of his purpose. COLLIER (ed. 2): The (MS) has *fume* for 'time.' We do not adopt *fume*, because, though it may have been the word used by some actor when the old annotator saw the play, we doubt if it were the word of Sh., who probably used 'laps'd in time' to indicate Hamlet's indecision, which had allowed the proper period for revenge to escape. ELZE applauds and adopts *fume*.

108. **important**] CLARENDON: Urgent, requiring immediate attention. Compare *Much Ado*, II, i, 74; *Tro. & Cres.* V, i, 89.

But look, amazement on thy mother sits; 112
Oh, step between her and her fighting soul;
Conceit in weakest bodies strongest works;
Speak to her, Hamlet.

Ham. How is it with you, lady? 115

Queen. Alas; how is't with you,
That you do bend your eye on vacancy
And with the incorporal air do hold discourse?
Forth at your eyes your spirits wildly peep;
And, as the sleeping soldiers in the alarm, 120
Your bedded hair, like life in excrements,
Starts up and stands an end. O gentle son,
Upon the heat and flame of thy distemper
Sprinkle cool patience. Whereon do you look?

113. *fighting*] *ſighing* Q_4Q_5.

117. *you do*] *you doe* Qq. *you* F_1, Cald. *thus you* $F_2F_3F_4$, Rowe+, Cap.

118. *the incorporal*] *th' incorporall* Qq. *their corporall* F_1. *the corporall* F_2F_3. *th' incorporeal* Q'76. *the Corporal* F_4, Rowe.

121. *bedded*] *beaded* Q_4Q_5. Om. Q'76.

121. *hair*] *haire* QqF_1F_2. *hairs* Rowe+, Jen. White, Cam.

like...excrements] Om. Q'76.

122. *Starts...stands*] *Start...ſtand* Q_2 Q_3, Ff, Rowe+, Jen. Cald. White, Cam. Cla. *Start...stands* Knt.

an end] QqFf, Cap. Jen. Dyce i, Glo.+, Mob. *on end* Pope ii, et cet.

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114. **Conceit**] Imagination. See II, ii, 530; IV, v, 43; *Rom. & Jul.* II, vi, 30; and CRAIK'S note (*English of Shakespeare*, p. 135).

118. **incorporal**] See CLARENDON'S note on *Macb.* I, iii, 81.

121. **hair . . . Starts**] CLARENDON [reading 'hair . . . Start']: 'Hair,' in fact, may be considered as a noun of multitude, and the intervention of the plural substantive, 'excrements,' would also suggest the plural verb.

121. **excrements**] POPE: The hairs are excrementitious, that is, without life or sensation. MALONE: See *Macb.* V, v, 11–13. WHALLEY: Not only the hair of animals having neither life nor sensation was called an excrement, but the feathers of birds had the same appellation. Thus, in Izaak Walton's *Compleat Angler*, P. I, c. i, p. 9, ed. 1766: 'I will not undertake to mention the several kinds of fowl by which this is done, and his curious palate pleased by day; and which, with their very excrements, afford him a soft lodging at night.' NARES: Everything that appears to vegetate or grow upon the human body; as the hair, the beard, the nails. DYCE (*Gloss.*): 'And albeit hayre were of it selfe the most abiect excrement that were, yet should Poppæas hayre be reputed honourable. I am not ignorant that hayre is noted by many as an excrement, a fleeting commodity. . . . . An excrement it is, I deny not,' &c.—Chapman's *Justification of a strange action of Nero*, &c. 1629, sig. B 2. CLARENDON: Bacon, *Natural History*, cent. 1, sect. 58, says, 'Living creatures put forth (after their period of growth) nothing that is young but hair and nails, which are excrements and no parts.'

122. **an end**] See I, v, 19.

Ham. On him, on him! Look you, how pale he glares! 125
His form and cause conjoin'd, preaching to stones,
Would make them capable.—Do not look upon me,
Lest with this piteous action you convert
My stern effects; then what I have to do
Will want true colour! tears perchance for blood. 130
Queen. To whom do you speak this?
Ham. Do you see nothing there?
Queen. Nothing at all; yet all that is I see.
Ham. Nor did you nothing hear?
Queen. No, nothing but ourselves.
Ham. Why, look you there! look, how it steals away!
My father, in his habit as he lived! 135

125. *glares*] *gleres* Q_5.
126. *conjoin'd*] *conioyned* Q_4Q_5.
127. *upon*] *on* Pope+.
129. *effects*] *affects* Sing. Ktly, Huds.
I have] *have I* F_3F_4.
131. *whom*] *who* F_1.
[Pointing to the Ghost. Rowe+, Jen.
132. *is*] *is there* Q_4Q_5.

127. **capable**] Susceptible. See III, ii, 11.

129. **effects**] MALONE: Used for *actions, deeds effected.* SINGER: We should certainly read *affects, i. e.* dispositions, affections of the mind, as in *Oth.* I, iii, 264. It is remarkable that we have the same error in *Meas. for Meas.* III, i, 24. The 'piteous action' of the Ghost could not alter things already *effected*, but might move Ham. to a less stern *mood of mind.* STRATMANN pronounces this conj. of Singer's very plausible. HUDSON: I can find no meaning in 'effects' that will run smooth with the context. CLARENDON: The accomplishment of my stern purposes.

130. **true colour**] CALDECOTT: Change the nature of my fell purposes, ends, or what I *mean* to effect. And make those purposes lose their proper character. The expression somewhat resembles that of the Queen, line 91, 'leave their tinct.'

131. **nothing there?**] SEYMOUR (ii, 188): Upon this question of Hamlet's we see on the stage the Queen turning anxiously and slowly her looks about the room as if she expected to find the object referred to; whereas, she entertains no such apprehension, but is solely occupied in anxiety at her son's distraction. The actresses make the Queen as mad as Ham., and are generally applauded for their mistake.

134. **steals**] MISCELLANEOUS OBS. ON HAMLET (p. 44): Surely Sh. wrote *stalks.* He uses the same word twice before in this play, describing the gait of the apparition. [Thus also Quincy (MS).]

135. See notes on stage-direction, line 102. STEEVENS, not having the aid afforded by Q_1, endeavored to get rid of the discrepancy between the 'armor' of the earlier scenes and the 'habit' here by punctuating the line thus: 'My father—in his habit—as he lived!' MASON (p. 390): A man's armor, who is used to wear it, may be called his *habit*, as well as any other kind of clothing. 'As he lived' means 'as if he were alive—as if he lived.' [It is probable, as CLARENDON suggests, that 'the Ghost appears in the ordinary dress of the king.']

135. **as**] As if. See I, ii, 217.

Look, where he goes, even now, out at the portal! [*Exit Ghost.*
Queen. This is the very coinage of your brain; 137
This bodiless creation ecstasy
Is very cunning in.
Ham. 'Ecstasy'?
My pulse, as yours, doth temperately keep time, 140
And makes as healthful music; it is not madness
That I have utter'd; bring me to the test,
And I the matter will re-word, which madness
Would gambol from. Mother, for love of grace,
Lay not that flattering unction to your soul, 145
That not your trespass but my madness speaks;
It will but skin and film the ulcerous place,
Whilst rank corruption, mining all within,
Infects unseen. Confess yourself to heaven;
Repent what's past, avoid what is to come, 150

136. *even*] *ev'n* Pope+.
[Exit Ghost.] Exit. Ff.
138, 139. *This...in.*] One line, QqFf, Rowe.
138. *bodiless*] *bodily* Col. i, El. (misprint?)
139. *Ecstasy?*] *Extasie?* Ff. Om. Qq. *What ecstasie?* Pope+, Cap. *ecstasy!* Steev. *How! ecstasie!* Seymour. Om. Q'76.
140. *yours*] *youre* F_2.
141. *it is*] *'Tis* Pope+, Dyce ii, Huds.
142. *utter'd*] *vttred* Qq. *uttered* Ff, Rowe, Cald. Knt.
143. *And I the*] *And the* Qq.
re-word] *re-ward* Q'03.
144. *Would gambol from. Mother,*] *Cannot do mother,* Q'76.
145. *that*] *a* Ff, Rowe.
148. *Whilst*] Ff, Rowe+, Jen. Bos. Coll. El. Dyce, White, Del. Glo. Huds. *Whiles* Qq et cet.
mining] *running* F_3F_4, Rowe, Pope.

136. MARSHALL (p. 52): When the Ghost has passed through the door, Ham. breaks away from his mother's hold, and throws himself on his knees at the spot where the Ghost disappears, as fain to catch at its robe to detain it.

137. **brain**] WHITE: The six lines following this in Q_1, in which there is a denial by the Queen of knowledge of her first husband's murder, I do not believe were written by Sh.

138. **ecstasy**] See II, i, 102. MALONE: Compare *Rape of Luc.* 460.

139–155. CLARKE: Let any one who is inclined to be swayed by the special pleading and question-begging of those who maintain that Ham. is really mad, read carefully over this speech, with its sad earnestness, its solemn adjuration, its sober remonstrance, and ask himself whether Sh. could by possibility have intended his hero to be otherwise than most sane and sound of mind.

144. **for love**] For the omission of the definite article compare V, ii, 51, 'writ up in form,' and see ABBOTT, § 89.

150. **what is to come**] SEYMOUR (ii, 189): What *is to come* cannot *be avoided:* perhaps, read 'what *else will* come,' *i. e.* without repentance.

And do not spread the compost o'er the weeds, 151
To make them ranker. Forgive me this my virtue,
For in the fatness of these pursy times
Virtue itself of vice must pardon beg,
Yea, courb and woo for leave to do him good. 155
Queen. O Hamlet, thou hast cleft my heart in twain.
Ham. O, throw away the worser part of it,
And live the purer with the other half.
Good night; but go not to mine uncle's bed;
Assume a virtue, if you have it not. 160

151. *o'er*] Cald. Knt, Walker, Corson. *or* Ff. *on* Qq et cet.
152. *ranker*] *rancker* $Q_2Q_3Q_4$. *ranke* F_1F_2. *rank* F_3F_4, Cald. Knt.
me] Om. Pope, Han.
153. *these*] *this* F_1.
155. *courb*] F_1, Theob. Han. Warb. Cap. Ktly. *curbe* QqF_3. *courbe* F_2. *curb* F_4 et cet.
155. *him*] *it* Pope +, Jen.
156. *O Hamlet*] Separate line, Ff.
in twain] Om. Q'76.
157. *O*] *Then* Q'76.
158. *live*] *leaue* Qq.
159. *mine*] *my* Qq, Cap. Jen. Steev. Var. Cald. Dyce ii, Cam. Cla. Huds.
160. *not.*] *not. Once more goodnight.* Q'76.

151. **weeds**] JOHNSON: Do not, by any new indulgence, heighten your former offences.

152–155. **Forgive . . . good.**] STAUNTON: Although the modern edd. uniformly print this as if Ham. addressed it to the Queen, nothing can be more evident than that it is an imploration to his own virtue. [Staunton therefore marks it as an 'Aside,' with a comma after 'Forgive me this,'.] CLARKE: Surely the context shows that Ham. asks his mother to pardon the candor of his virtuous reproof, emphasising it by line 153. DANIEL (p. 75) also suggested a comma between 'this' and 'my.' [I agree with CLARENDON, that Staunton's 'Aside' has great probability. ED.]

153. **fatness . . . pursy**] DELIUS: The same connection of ideas between these words is repeated in V, ii, 274. CLARENDON: Cotgrave gives 'Poulsif . . . Pursie, short-winded, breathing with difficultie.'

155. **courb**] STEEVENS: Bend and truckle. From French *courber*. So, in the *Vision of Piers Ploughman*, l. 617 (ed. T. Wright): 'Thanne I courbed on my knees, And cried hire of grace.' CLARENDON adds line 880 also. WALKER (*Crit.* iii, 267): It would be better, for distinctness' sake, to write, with F_1, *courb*; as Cary does, *Purg.* x, l. 104. DANIEL (p. 75) to the same effect.

156. **thou**] Note the use of the more affectionate 'thou.'

156. **twain**] SEYMOUR (ii, 190): The Queen means by this that her heart is divided between compunction at her misconduct and a sense of her duty.

157, 158. MOBERLY: The manly compassion of a pure heart to the weak and fallen could not express itself with more happy persuasiveness than in this reply, which takes the unhappy Queen's mere wail of sorrow and transmutes it to a soul-strengthening resolve.

157. **worser**] For instances of double comparatives, see II, i, 11; III, ii, 291; V, ii, 121.

158. **live**] STRATMANN: *Leave*, of the Qq, seems to be the true reading

That monster, custom, who all sense doth eat, 161

161–165. *That...put on.*] Om. Ff.
161, 162. *eat, Of habits devil,*] Q'76, Cald. Dyce, Glo. +, Clarke. *eate Of habits deuill,* Qq. *eat Of habit's devil,* Rowe, Steev. Var. Sing. i. *eat, Of habit's devil,* Pope. *eat Of habits evil,* Theob. Han. Warb. Cap. Coll. ii, Huds. *eat Of habits, devil,* Johns. Jen. Coll. i, Del. i, El. *eat—Of habits devil,—* Knt. *eat, Oft habits' devil,* Sta. Del. ii. *eat, —O shapeless devil!—* Bullock conj.*

161, 162. **eat . . . devil**] THEOBALD: 'Habits devil' arose from the supposed necessity of contrasting *devil* and *angel*. 'Habits *evil*' I owe to the sagacity of Dr Thirlby. That is, custom, which, by inuring us to ill habits, makes us lose the apprehension of their being really ill, as easily will reconcile us to the practice of good actions. Theobald, in his correspondence with Warburton (Nichols's *Illust. of Lit.* ii, 574), says: 'I would read and point "doth eat Of *habit's evil*," &c., *i.e.* of the evil of habit.' [Herein he is followed by SINGER (ed. 2) and WHITE. ED.] JOHNSON: I think Thirlby's conjecture wrong; *angel* and *devil* are evidently opposed. MALONE: I incline to think with Dr Thirlby. STEEVENS: I would read: *Or* habit's devil. The poet first styles *custom* a *monster*, and may aggravate and amplify his description by adding, that it is the 'dæmon who presides over habit.'—That monster custom, or habit's devil, is yet an angel in this particular. BOSWELL: 'Habit's devil' means a devil in his usual habits. BECKET (i, 60) and MITFORD (*Gent. Maga.* 1845) both conjectured 'If habit's devil;' the latter paraphrases: 'If that monster, custom, which in general is the devil of habit, leading to evil, yet in this thing acts the good part of angel,' &c. CALDECOTT: 'That monster, custom, who devours all sense, all just and correct feeling, (being also) the evil genius of (our) propensities or habits, is, nevertheless, in this particular a good angel.' It has been suggested that if a comma were placed after 'habits' the sense would be—'A monster or devil, who makes mankind insensible to the quality of actions which are habitual.' KNIGHT: The edd. who have made 'habits' the genitive case cannot explain their own reading. As we print the passage it means: custom, who destroys all nicety of feeling,—sense,—sensibility,—who is the devil that governs our habits,—is yet an angel in this, &c. COLLIER (ed. 1): Our punctuation means, 'that monster, custom, who is a devil, devouring all sense of habit, is still an angel in this,' &c. SINGER (ed. ii): The old copy indicates clearly the misprint, for the word is here *devill*, while just below and elsewhere it is uniformly *divell* when the evil spirit is meant. DELIUS (ed. i): The opposition between 'angel' and 'devil' shows that the latter as well as the former refers to 'monster, custom:' 'devil,' therefore, must be in apposition, separated, it is true, from the subject by the subordinate clause. COLLIER (ed. ii): We now adopt Thirlby's emendation, although it is very possible that an opposition between 'devil' and 'angel' was intended. Still, the passage is decidedly corrupt. WHITE: The text of the Qq is clearly wrong. 'Angel' is opposed to 'monster' in the line above. The old text also nullifies the force of the important word 'likewise,' two lines below. STAUNTON: The trifling change we have taken the liberty to make, while doing little violence to the original, may be thought, it is hoped, to give at least as good a meaning as any other which has been proposed. KEIGHTLEY: The verb 'eate' here could never have come from the poet's pen; for it makes pure nonsense. I read *create* with the g eatest confidence, of which the first two letters must have

Of habits devil, is angel yet in this, 162
That to the use of actions fair and good
He likewise gives a frock or livery,
That aptly is put on. Refrain to-night, 165
And that shall lend a kind of easiness
To the next abstinence; the next more easy;
For use almost can change the stamp of nature,
And either master the devil, or throw him out

165. *on. Refrain to-night*] Johns. Jen. Dyce, Sta. White, Ktly, Glo. +, Del. *on to refraine night* Qq. *on: refrain to night* Q'76, Rowe. *on: Refrain to-night* Pope et cet.

Refrain to-night] Closes l. 160, Ff.

167–170. *the next more...potency.*] Om. Ff.

168. *almost can*] *can almost* Rowe +.

169. *And...the*] Jen. Steev. (1785), Walker, Dyce ii. *And either the* Q_2Q_3. *And Maister the* Q_4, Cald. *And master the* Q_5Q'76, Rowe, Knt, Coll. El. Dyce i, Sta. Del. *And master ev'n the* Pope +. *And master even the* Cap. *And either curb the* Mal. Steev. Bos. Chalmers, Sing. ii, White, Ktly, Huds. *And overcome the* Tsch. *And either mate the* Anon.* *And wither up the* Bullock.* *And either —— the* Glo. +.

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been effaced in the poet's MS. We have an exact parallel in *smell*, 'all,' in *Timon*, I, ii, 132. 'Sense' seems here to signify kind, manner, way. [Keightley's text reads: 'That monster, custom, who all sense doth create Of habits, devil is angel yet in this,' &c., which is to me unintelligible. ED.] CLARENDON: The words as they stand yield a very intelligible sense and require no alteration. That monster, Custom, who destroys all natural feeling and prevents it from being exerted, and is the malignant attendant on habits, is yet angel in this respect, &c. The double meaning of the word 'habits' suggested the 'frock or livery' in l. 164. MOBERLY: This noble passage contains Shakespeare's philosophy of custom (ἔθος), in which, happier than some professed moralists, he sees that the function of habit is to work upward towards a formed resolution.

164. **livery**] MOBERLY: Just as a new dress or uniform becomes familiar to us by habit, so custom enables us readily to execute the outward and practical part of the good and fair actions which we inwardly desire to do.

169. **master**] MALONE: For the insertion of the word *curb* I am answerable. The printer or corrector of a late Quarto, finding the line nonsense, omitted the word *either*, and substituted *master* in its place. The modern editors have accepted the substituted word, and yet retain *either*; by which the metre is destroyed. The word omitted in the first copy was undoubtedly a monosyllable. STEEVENS: This very rational conjecture may be countenanced by the same expression in *Mer. of Ven.* IV, i, 217. SINGER (ed. i) [reading 'either *quell*,' followed by MOBERLY]: The occurrence of *curb* in so opposite a sense just before is against Malone's emendation. STAUNTON: 'Master,' which, as it affords sense, though destructive to the metre, we retain, not, however, without acknowledging a preference for Malone's emendation. WALKER, *Vers.* 75: Read 'either master *th'* devil,' &c. Moreover, 'curb' occurs fourteen lines before.—*Crit.* i, 308. BAILEY (ii, 12): Ham. means to say that custom can either bring the devil *into* our natures, or throw him *out*. I therefore propose: 'And either *house* the devil,' which forms an appropriate counterpart to

[169. '**either master the devil.**']

'throw him out.' FORSYTH proposed the same word in his *Notes*, &c., 102, and also in *N. & Qu.*, 1 Dec. '66. ELZE (*Athenæum*, 11 Aug. '66) proposes, 'And either *usher* the devil,' and thinks that the similarity of sound in the two consecutive words, 'either usher,' may have caused the compositor of Q_2 to omit the latter. H. D. (*Athenæum*, 18 Aug. '66): Why not read, '*To* master the devil, *and* throw him out.' BOLTON CORNEY (*N. & Qu.*, 8 Dec. '66): Read 'And either *aid* the,' &c. J. WETHERELL (*N. & Qu.*, 22 Dec. '66) believes that *sound* and *sense* are satisfied by 'And *hie there* the devil;' a speedy summons is hereby contrasted with a dismissal implied in 'throw him out.' CARTWRIGHT (*New Readings*, &c., p. 37): Read 'And either *lay* the,' &c. NICHOLSON (*N. & Qu.*, 19 Dec. 1868): I propose, 'And either *throne*,' &c. Its alliteration explains its omission, and why 'cast out,' the wording of every version, was changed into 'throw out.' It restores to the line its musical tone. It gives the exact sense required. Persistence in well-doing, whether by doing good or by leaving evil undone, exorcises the Tempter with wondrous potency; but persistence in evil so destroys rebelling conscience, that the prince of this world unresistingly ascends our vacant throne, and makes of us willing and unrespective servants for his work. Lastly, it gives not only the exact sense, but the full sense, required by the context, whether above or below it. CLARENDON: It seems more probable that something is omitted which is contrasted with 'throw out,' and this may have been 'lay' or 'lodge.' The latter was the technical word used in Harsnet's *Declaration*, c. 12. MOBERLY [reading 'either *quell*']: Either quell him once for all, or baffle his attacks whenever they arise. INGLEBY (*Sh. Hermeneutics*, p. 125) records two emendations suggested to him by friends: SYLVESTER proposes, 'either *mask* the devil,' of which Q_4 is the corruption. Compare III, i, 47–49. And C. J. MUNRO 'half-seriously' suggests: 'And *entertain* the devil.' 'It is not easy to discover,' says Ingleby, 'why [the words suggested by Malone, Singer, and the rest] should find more favor than a score of others just as good.' *Curb* suggests *rein*, *rule*, *thrall*, *bind*, *chain*, &c.; *quell*, *lay*, and *couch* suggest *charm*, *worst*, *quench*, *foil*, *balk*, *cross*, *thwart*, *daunt*, *shame*, *cow*, *tame*, &c.; while *aid* suggests *fire*, *rouse*, *stir*, *serve*, *feed*, &c. Besides which, there are many dissyllables that befit the sense and measure, as *abate*, *abase*, &c. And why not read '*over-maister*,' which occurs in a former scene? Thus we see what a wealth of suggestion has been ignored! We venture to call attention to the evident requirements of the passage: 'The stamp of nature' is not new to us in this connection, nor in this play; we have had it twice in the second ghost-scene, viz. 'the vicious mole of nature,' and 'the stamp of one defect.' Now Hamlet would say, 'Use almost can change, or convert, this stamp of nature;' so that an antithesis is not only *not* required, but is impertinent. Use, he would say, can either *subdue* 'habit's devil' by following out his own prescription of *gradual weaning from evil*, or (if the worst come to the worst, and revolution be necessary) *cast him out;* and either of these can such use, or change of habit, effect 'with wondrous potency.' The keynote of the whole passage is 'Reformation, by gradually subduing evil habits;' and so far from Hamlet's advice, 'assume a virtue if you have it not,' being a recommendation of hypocrisy, it is given solely with the view of facilitating inward amendment, and is therefore honest and sincere. The missing word, then, must at least import *the subduing of the devil of habit.* In the First Quarto we have the expression, 'And win [*i. e.* wean] yourself by little as you may' from the sin to which you

With wondrous potency. Once more, good night; 170
And when you are desirous to be blest,
I'll blessing beg of you.—For this same lord,
[*Pointing to Polonius.*
I do repent; but heaven hath pleased it so,
To punish me with this, and this with me,
That I must be their scourge and minister. 175
I will bestow him, and will answer well
The death I gave him.—So, again, good night.
I must be cruel, only to be kind;
Thus bad begins, and worse remains behind.
One word more, good lady.
Queen. What shall I do? 180
Ham. Not this, by no means, that I bid you do:

172. [Pointing...] Om. QqFf.
173. *heaven hath*] *the heavens have* Han. *heav'ns have* Johns. *Heavens hath* Ktly.
174. *me...me*] *him with me, and me with this* Han. *this with me, and me with this* Johns.
179. *Thus*] *This* Qq.
180. *One...lady.*] Om. Ff, Rowe+. *Hark, one...lady.* Cap. *But one...lady.* Steev. Bos. Sing. i. *One...good my lady.* Ktly.

[the Queen] have habituated yourself. Now, that *weaning by little and little*, or gradually weaning the will and affections from the customary sin, 'recurring and suggesting still,' is just what the missing word, were it recovered, would assuredly be found to express or imply. *Lay* and *shame* are equally acceptable in sense, and both afford a perfect rhythm. Perhaps shame is the finer reading of the two. At the same time it must be owned that Hamlet's prescription is calculated to do little for the sinner; at best, we fear, to 'skin and film the rancorous place.' We can hardly say that conjecture has yet determined the best reading here, though it cannot be said that sufficient indications are wanting for its guidance. Unfortunately, it is in the very nature of the case that some doubt should continue to vex this passage, after conjecture has done its work.

172. **of you**] SEYMOUR (ii, 190): The desire to be blest will show contrition, and constitute a state of grace; consequently, it will render you fit to bestow a blessing upon me.

174. MALONE: To punish me by making me the instrument of this man's death, and to punish this man by my hand. MOBERLY: To give me this penal task, which will be the worse done for my having to do it.

175. **their**] For instances of Shakespeare's use of *Heaven* as a plural, see WALKER *Crit.* ii, 110.

178, 179. **I . . . behind**] DELIUS: These two lines, of which the first explains Hamlet's sudden change of bearing towards his mother and his cruel speeches after it, should be spoken as an *Aside*.

180. **word**] For instances of monosyllables containing a vowel followed by 'r,' which, according to Abbott, are prolonged in scansion, see ABBOTT, § 485.

Let the bloat king tempt you again to bed; 182
Pinch wanton on your cheek; call you his mouse;
And let him, for a pair of reechy kisses,
Or paddling in your neck with his damn'd fingers, 185
Make you to ravel all this matter out,
That I essentially am not in madness,
But mad in craft. 'Twere good you let him know;
For who, that's but a queen, fair, sober, wise,
Would from a paddock, from a bat, a gib, 190

182. *the bloat*] Warb. *the blowt* Qq. *the blunt* Ff, Rowe. *not the* Q'76. *the fond* Pope, Theob. Han.
again to bed] *to bed again* Q'76.
186. *to ravel*] *to ravell* $F_1F_2F_3$. *rouell* Qq.
188. *mad*] *made* F_1.
188. *craft. 'Twere*] *craft, 'twere* Qq.
know;] *know,* Q_2Q_3Ff. *know* Q_4Q_5.
189. *a*] Om. Q'76.
190. *paddock*] *paddack* Qq.
gib] *Gibbe* Ff, Rowe+, Jen

182. **bloat**] BLACKSTONE: This again hints at his intemperance. He had already drunk himself into a dropsy. [See I, ii, 20.]

183. **mouse**] STEEVENS: A term of endearment. In Warner's ***Albion's England***, 1602, b. ii, ch. xvi: 'God bless thee, mouse, the bridegroom said.' Again, in the *Menæchmi*, 1595: 'Shall I tell thee, sweet mouse?' Burton's ***Anatomy of Melancholy***, ed. 1632, p. 527: '—— pleasant names may be invented, bird, mouse, lamb, pus, pigeon, &c.' CLARENDON: See ***Twelfth Night***, I, v, 69; and ***Love's Lab.*** V, ii, 19. *Muss*, corrupted from 'mouse,' occurs several times in Jonson's ***Every Man in his Humour***, II, i.

184. **reechy**] DYCE (*Gloss.*): 'Reechy is greasy, sweaty. . . . Laneham [in his *Letter*, &c.], speaking of "three pretty puzels" in a morris-dance, says they were "az *bright* az a breast of bacon," that is, bacon hung in the *chimney;* and hence *reechy*, which in its primitive signification is *smoky*, came to imply greasy.'—RITSON. CLARENDON: In the present passage the word may have been suggested by 'bloat,' two lines before, which has also the meaning 'to cure herrings by hanging them in the smoke.'

186. **ravel**] DYCE (*Gloss.*): To unravel, unweave,—to unfold, to disclose.

189. **but a**] CALDECOTT: Strictly speaking, 'no more than;' but, in the familiar language of banter, importing 'who being as much as, having some pretence at least, or title, to the rank and state of,' &c. MOBERLY: Unless more can be said of a woman than that she is a queen, fair, sober, wise, *of course* it is natural for her to take the scum of the earth into her inmost confidence.

190. **paddock**] A toad. See *Macb.* I, i, 9.

190. **gib**] STEEVENS: A common name for a cat. See Chaucer's ***Romaunt of the Rose***, 6208: '—— Gibbe oure cat, That awayteth mice and rattes to kyllen.' NARES: A male cat. An expression exactly analogous to that of a ***Jack-ass***, the one being formerly called *Gib*, or *Gilbert*, as commonly as the other ***Jack***. ***Tom-cat*** is now the usual term, and for a similar reason. *Tibert* is said to be the old French for *Gilbert*, and is the name of the *cat* in *Reineke Fuchs*. In Sherwood's English-

Such dear concernings hide? who would do so? 191
No, in despite of sense and secrecy,
Unpeg the basket on the house's top,
Let the birds fly, and like the famous ape,
To try conclusions, in the basket creep, 195
And break your own neck down.
Queen. Be thou assured, if words be made of breath
And breath of life, I have no life to breathe
What thou hast said to me.
Ham. I must to England; you know that?
Queen. Alack, 200

191. *concernings*] *concernings* Q_4. *conferuings* Q_5.
195. *conclusions, in the basket*] *conclufions in the basket* Qq. *Conclufions in the Basket*, F_1. *conclusions; in the basket* Pope.
198. *breathe*] *breath* QqF_1F_2, Cap.
200. *that?*] *that.* Q_2Q_3. *that,* Q_4Q_5. *Alack,*] Om. Seymour, ending lines 196–199, *assured,...life,...said...that?*
200, 201. *Alack...on.*] Cap. Two lines, the first ending *forgot*, in Qq. One line, Ff, Rowe+, Jen. Mal.

French *Dictionarie*, appended to Cotgrave, we have 'A gibbe (or old male cat). Macou.' [A misprint for *Matou*; which Nares silently corrects, but which is unnoticed by Dyce and Clarendon. ED.] Coles has '*Gib*, a contraction for *Gilbert*,' and 'a Gib-cat, *catus, felis mas*.' KEIGHTLEY: I read 'gib-*cat*,' as 'gib' never occurs alone. We surely would not say *a tom* for a tom-cat, *a jack* for a jackass, a jack-daw, &c. CLARENDON: Graymalkin was the female cat. The toad, bat, and cat were supposed to be familiars of witches, and acquainted with their mistresses secrets.

194. **famous ape**] WARNER: Sir John Suckling, in one of his letters, may possibly allude to the same story: 'It is the story of the jackanapes and the partridges; thou starest after a beauty till it be lost to thee, and then let'st out another, and starest after that till it is gone too.' CLARENDON: No one has yet found the fable here alluded to.

195. **conclusions**] STEEVENS: Experiments.

198. **breathe**] CALDECOTT: 'Most distantly glance at.' See II, i, 44. MOBERLY: The Queen keeps her word, and is rewarded by the atoning punishment which befalls her in this world. Rue is herb of grace to her, as poor Ophelia says.

200. **England**] MALONE: Sh. does not inform us how Ham. came to know that he was to be sent to England. Ros. and Guil. were made acquainted with the King's intentions for the first time in the very last scene; and they do not appear to have had any communication with the Prince since that time. Add to this, that in a subsequent scene, when the King, after the death of Pol., informs Ham. he was to go to England, he expresses great surprise, as if he had not heard anything of it before.—This last, however, may, perhaps, be accounted for as contributing to his design of passing for a madman. STEARNS (*Sh. Treasury*, &c., p. 366): We may infer that Ham. had managed to place Hor. in some office or employment about the

I had forgot; 'tis so concluded on. 201

Ham. There's letters seal'd; and my two schoolfellows,
Whom I will trust as I will adders fang'd,
They bear the mandate; they must sweep my way,
And marshal me to knavery. Let it work; 205
For 'tis the sport to have the enginer
Hoist with his own petar; and't shall go hard
But I will delve one yard below their mines,
And blow them at the moon; oh, 'tis most sweet
When in one line two crafts directly meet. 210
This man shall set me packing;
I'll lug the guts into the neighbour room.

201. *on*] Om. Han.
202–210. Om. Ff, Rowe.
206. *the sport*] *true sport* Anon.*
enginer] Qq, Coll. El. Dyce, Sta. White, Del. Glo. +, Mob. *engineer* Q'76, Pope et cet.
207. *petar*] *petard* Johns.
and't] Theob. *an't* Qq, Pope. *and it* Steev. Var. Cald. Coll. El. White.
210. *meet.*] Q'76. *meete*, $Q_2Q_3Q_4$. *meet*, Q_5.
211. *shall*] *will* Q'76.

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court where he could get at state secrets. MILES (p. 52): Ham., on his way to his mother's closet, *must* have overheard the interview between the King and Ros. and Guil. For scarcely in any other way could he have foreknown this royal determination to send him away.

202. **There's letters**] See IV, v, 5; *Macb.* II, iii, 137; and ABBOTT, § 335.

203. **fang'd**] JOHNSON: 'Adders with their fangs, or poisonous teeth, undrawn. SEYMOUR (ii, 191): It means, rather, with their poisonous teeth *extracted;* CALDECOTT inclines to this interpretation.

204. **They**] CLARENDON: The nominative is repeated for clearness, after an intervening parenthesis. See 'he,' II, i, 84.

206. **enginer**] For list of nouns with the suffix *-er*, signifying the agent, see WALKER (*Vers.* 217), or ABBOTT, § 443. For words with accent nearer the beginning than with us, see ABBOTT, § 492. See 'truster,' I, ii, 172; 'pioner,' I, v, 163.

207. **hoist**] DYCE (*Gloss.*): For *hoised* or *hoisted* (not as Caldecott explains it: '*i. e.* mount. *Hoist* is used as a verb neuter'). CLARENDON: If it is the participle of the verb *hoist*, it is the common abbreviated form for the participles of verbs ending in a dental. [See I, ii, 20.]

207. **petar**] CLARENDON: Cotgrave gives: 'Petart: A Petard, or Petarre; an Engine (made like a Bell, or Morter) wherewith strong gates are burst open.'

209. **at**] ABBOTT, § 143: 'At' is used like *near* with a verb of motion, where we should use *up to.* MOBERLY: Like Virgil's 'It caelo clamor.'

210. **line**] MALONE: Still alluding to a countermine.

211. **packing**] CLARENDON: 'Contriving,' 'plotting.' There is, of course, a play upon the other sense of the word: 'to be off quickly.' [DELIUS's interpretation of one of its meanings: 'sich belasten,' to load one's self, referring to Hamlet's lugging off Pol., is, I think, a little too fine spun. ED.]

212. **guts**] STEEVENS gives several examples (one from Lyly, 'who made the

Mother, good night. Indeed this counsellor
Is now most still, most secret, and most grave,
Who was in life a foolish prating knave.— 215
Come, sir, to draw towards an end with you.—

213. *good night. Indeed*] *good night indeed*, Qq.

215. *in life*] *in's life* Q'76. *foolish*] *most foolish* Qq, Jen.

first attempt to polish our language') to show that anciently this word was not so offensive to delicacy as at present. CALDECOTT, while conceding this, nevertheless thinks that 'there is a coarseness and want of feeling in this part of the conduct, if not in the language, of Hamlet,—an excuse for which we seek in vain at this time in the peculiarity or necessities of his situation;' and he can account for it only by supposing that it must have been in compliance with the rude taste of the age. HALLIWELL: This is one of those words which the silly caprice of fashion has invested with an imaginary coarseness. I have seen a letter, written about a century ago, in which a lady of rank, addressing a gentleman, speaks of her *guts* with the same nonchalance with which we should now write *stomach*. STAUNTON: It was commonly used where we should employ *entrails*, and in this place really signifies no more than *lack-brain* or *shallow-pate*.

212. STAUNTON: A consideration of the exigencies of the theatre in Shakespeare's time, which not only obliged an actor to play two or more parts in the same drama, but to perform such servile offices as are now done by attendants of the stage, shows that this line is a mere interpolation to afford the player an excuse for removing the body. We append a few examples where the same expedient is adopted for the same purpose. Among them the notable instance of Sir John Falstaff carrying off the body of Harry Percy on his back,—an exploit as clumsy and unseemly as Hamlet's 'tugging out' Pol., and, like that, perpetuated on the modern stage only from sheer ignorance of the circumstances which originated such a practice: *Rom. & Jul.* III, i, 201; *Rich. II:* V, v, 118, 119; 1 *Hen. IV:* V, iv, 160; 1 *Hen. VI:* I, iv, 110; *Ibid.* II, v, 120, 121; *Ibid.* IV, vii, 91, 92; 2 *Hen. VI:* IV, i, 145; *Ibid.* IV, x, 86, 87; *Ibid.* V, ii, 61–65; 3 *Hen. VI:* II, v, 113; *Ibid.* II, v, 121, 122; *Ibid.* V, vi, 92, 93; *Rich. III:* I, iv, 287, 288; *Lear*, IV, vi, 280–282; *Tro. & Cres.* V, viii, 21, 22; *Jul. Cæs.* III, ii, 261; *Ibid.* V, v, 78, 79; *Ant. & Cleo.* IV, ix, 31, 32; *Ibid.* IV, xiv, 138. These instances from Sh. alone, and they could easily be multiplied, will suffice to bring into view one of the inconveniences to which the elder dramatists were subject through the paucity of actors; and at the same time, by exhibiting the mode in which they endeavored to obviate the difficulty, may afford a key to many passages and incidents that before appeared anomalous.

215. **foolish prating**] WALKER (*Crit.* i, 25): Write *foolish-prating;* unless, indeed, 'foolish' is opposed to 'grave,' and 'prating' to 'secret.'

215. **a . . . knave**] MOBERLY: These are almost exactly the words used by the porter at Holyrood, when Rizzio's body was placed on a chest near his lodge (Froude, viii, 254).

216. **to draw**] CLARENDON: For the construction compare III, ii, 329. STEEVENS: Sh. has been unfortunate in his management of the story of this play, the most striking circumstances of which arise so early in its formation as not to leave him

Good night, mother. 217

[*Exeunt severally; Hamlet dragging in Polonius.*

217. [Exeunt...] Steev. after Cap. Exit. Qq. Exit Hamlet tugging in Polonius. Ff, Rowe+. (tugging out, Han.)

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room for a conclusion suitable to the importance of its beginning. After this last interview with the Ghost the character of Ham. has lost all its consequence.

217. **Good night, mother**] HUNTER (ii, 257): This scene has always been admired as one of the masterpieces of this great dramatic writer; and there are in it undoubtedly fine opportunities for the display of an actor's powers,—striking situations, and also fine poetry. But the question arises, To what purpose all this excitement and bustle? The scene appears to have been written for its own sake, not helping forward the story. Except that Pol. is accidentally killed in the course of it, the parties are left precisely where they were, Ham. having only in this forcible manner signified to his mother the displeasure which he felt at her conduct. But as the play was originally written this scene had a purpose. Ham. reveals to his mother his knowledge of his uncle's guilt, and his purpose of revenge; and she engages to conceal and to assist. From this time the Queen keeps up appearances with her husband, but is secretly a friend to Ham.; and there is an entire scene, afterwards withdrawn, between her and Hor., in which Hor. communicates to her confidentially the return of Ham. from England, when the dialogue ends with her saying: [see Appendix, p. 77, lines 1779–1781.] This removes all ambiguity respecting the part which the poet intended the Queen should take; according to the present regulation, her precise situation is not clearly exhibited.

ACT IV

SCENE I. *A room in the castle.*

Enter KING, QUEEN, ROSENCRANTZ, *and* GUILDENSTERN.

King. There's matter in these sighs; these profound heaves
You must translate; 'tis fit we understand them.
Where is your son?
Queen. Bestow this place on us a little while.—
[*Exeunt Rosencrantz and Guildenstern.*
Ah, my good lord, what have I seen to-night! 5
King. What, Gertrude? How does Hamlet?
Queen. Mad as the sea and wind, when both contend

ACT IV. SCENE I.] Q'76.
A room...] A Royal apartment. Rowe+. The same. Cap.
Enter...] Enter King, and Queene, with Rofencraus and Guyldenfterne. Qq (Eenter Q_2Q_3). Enter King. Ff.
1. *There's...heaves*] Two lines, Ff.
matter] *matters* Ff, Rowe.
sighs; these...heaves] Pope+, Jen. Mal. Coll. El. White. *fighs. Thefe...heaves* Ff. *fighes, thefe...heaues*, Qq, Sta. Ktly, Huds. *sighs*, or *sighs; these...heaves;* Rowe et cet.
4, &c. Queen.] Ger. or Gert. in Qq.
Bestow...while.] Om. Ff, Rowe, Pope, Han. Knt.
4. *a little while*] Om. Seymour.
[Exeunt...] Q'76. To Ros. and Guild who go out. Theob. Warb. Johns. Jen. Steev. Var. Cald. Sing. Dyce, Sta. Ktly. Om. QqFf.
5. *my good*] *mine own* Qq. Jen. Cam. Cla.
to-night!] Han. *to night?* QqFf.
6. *Gertrude*] Gertrard Q_2Q_3. Gertrad Q_4. Gertard Q_5.
How] *hast thou seen? and how* Seymour.
7. *sea*] *Seas* Ff, Rowe+, Knt.

Act iv] JOHNSON: This modern division into Acts is here not very happy, for the pause is made at a time when there is more continuity of action than in almost any other of the scenes. CALDECOTT suggests, and ELZE agrees with him, that Act IV should begin with the present IV, iv. The latter suggests that probably, as indicated by the Qq. the Queen goes to seek out the King as soon as Ham. has left her, and having met him in the gallery, enters with him and his courtiers one of the King's apartments.

1. **heaves**] WALKER (*Crit.* iii, 268) prefers the punctuation of the Qq. and understands 'which' before 'You.' CORSON: The King uses 'profound' equivocally, as it may mean *deep* literally, and *deep* in significance, and upon the latter meaning 'translate' bears.

7. **Mad**] CLARKE: The Queen both follows her son's injunction of keeping up the belief in his madness, and, with maternal ingenuity, makes it the excuse for his

Which is the mightier: in his lawless fit,
Behind the arras hearing something stir,
Whips out his rapier, cries 'a rat, a rat!' 10
And in this brainish apprehension kills
The unseen good old man.

King. O heavy deed!
It had been so with us, had we been there;
His liberty is full of threats to all,
To you yourself, to us, to every one. 15
Alas, how shall this bloody deed be answer'd?
It will be laid to us, whose providence
Should have kept short, restrain'd, and out of haunt,
This mad young man; but so much was our love,
We would not understand what was most fit, 20
But, like the owner of a foul disease,
To keep it from divulging, let it feed
Even on the pith of life. Where is he gone?

Queen. To draw apart the body he hath kill'd;

8. *mightier:*] *mightier;* Rowe. *mightier,* $Q_2Q_3F_2F_3F_4$. *mightier* $Q_4F_1Q_5$.
fit,] *fit* Ff, Rowe.

10. *Whips out...cries*] Qq (*Whyps out* Q_2Q_3. *cryeis* Q_4Q_5), Cap. Jen. Steev. Sing. Glo.+, Dyce ii, Mob. *Whips his rapier out, cries* Cald. i. *He whips his rapier out, cries* Ktly. *He whips his Rapier out, and cries* Ff et cet.
'a rat, a rat!'] *a rat!* Pope+.

11. *this*] *his* Ff, Rowe, Pope, Han. Knt, Coll. White, Huds.

13. *been*] *beene* Qq. *bin* F_1. *bine* F_2.
been] *beene* $Q_4F_1F_2$. *bin* Q_5.

16. *answer'd*] *anſwered* Ff, Dyce i, Sta.

18. *kept...haunt*] *reſtrained* Q'76.
haunt] *harm* Johns. conj.

22. *let*] *let's* $F_1F_3F_4$. *lets* F_2, Rowe, Pope.

23. *Even*] *Ev'n* Pope+, Jen.

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rash deed. This affords a clue to Hamlet's original motive in putting 'an antic disposition on' and feigning insanity; he foresaw that it might be useful to obviate suspicion of his having a steadily-pursued object in view, and to account for whatever hostile attempt he should make.

10. **Whips**] CLARENDON: *He*, which should govern the verb, is omitted. Compare III, i, 8.

11. **brainish**] CALDECOTT: Brain-sick mood, or conceit. CLARENDON: It does not occur again in Sh.

17. **to us**] DYCE, in a note on IV, v, 89, reads '*on* us.'

18. **short**] CLARENDON: Kept, as it were, tethered, under control; opposed to loose,' IV, iii, 2.

18. **haunt**] STEEVENS: Out of company. As in *Rom. & Jul.* III, i, 45; *As You Like It*, II, i, 15.

O'er whom his very madness, like fine ore 25
Among a mineral of metals base,
Shows itself pure. He weeps for what is done.
King. O Gertrude, come away!
The sun no sooner shall the mountains touch,
But we will ship him hence; and this vile deed 30
We must, with all our majesty and skill,
Both countenance and excuse.—Ho, Guildenstern!

Re-enter ROSENCRANTZ *and* GUILDENSTERN.

Friends both, go join you with some further aid;
Hamlet in madness hath Polonius slain,
And from his mother's closet hath he dragg'd him. 35
Go seek him out: speak fair, and bring the body
Into the chapel. I pray you, haste in this.—
[*Exeunt Rosencrantz and Guildenstern*
Come, Gertrude, we'll call up our wisest friends;
And let them know, both what we mean to do,

25. *fine*] Walker. *some* QqFf et cet.
ore] *Oare* $F_1F_2F_3$.
26. *metals*] *Mettels* F_1. *Methals* F_2.
27. *He*] *a* Qq.
what] *wat* F_2.
28. *O*] *Oh* Ff. Om. Q_4Q_5, El.
30. *vile*] *vilde* $F_1F_2F_3$.
31. *We must*] *We most* Q_2.
32. Two lines, Ff.
Re-enter...] Dyce. Enter Ros. & Guild. Qq. (after line 31). After *excuse* in Ff.
33. *you with*] *with you* Q'76.
35. *mother's closet*] *Mother Closets* F_2.
dragg'd] *dreg'd* Q_2Q_3.
37. *I pray*] *Pray* Pope+.
[Exeunt...] Rowe. Exit Gent. Ff. Om. Qq.
39. *And let*] *To let* Ff, Rowe, Cald. Sta.

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25. fine] WALKER (ii, 299): Read *fine* [for *some* of QqFf]; the corruption would perhaps be still easier if 'some' was written in the MS *ut sæpe: som*.

25. ore] JOHNSON: Sh. seems to think 'ore' to be *or*, that is, gold. CLARENDON: In the English-French *Dict.* appended to Cotgrave 'ore' is confined to gold.

26. mineral] STEEVENS: 'Minerals' are *mines*. Thus, Hall's *Satires*, b. vi (p. 154, ed. Singer): 'Shall it not be a wild-fig in a wall, Or fired brimstone in a minerall?' MALONE: Minsheu defines 'mineral' to be 'anything that grows in Mines, and contains mettals.' CALDECOTT: It is here used for a mass or compound mine of metals. STAUNTON: Rather, a *metallic vein* in a mine; we should now say a *lode*.

26. metals] M. MASON suggests *metal*, as much improving the construction of the passage.

27. weeps] MOBERLY: Either this is an entire invention of the Queen's, or Hamlet's mockeries had really been succeeded by sorrow. [See DOERING, in Appendix, Vol. II.]

And what's untimely done; so, haply, slander, 40
Whose whisper o'er the world's diameter,
As level as the cannon to his blank
Transports his poison'd shot, may miss our name
And hit the woundless air. Oh, come away!
My soul is full of discord and dismay. [*Exeunt.* 45

SCENE II. *Another room in the castle.*

Enter HAMLET.

Ham. Safely stowed.

Ros. } *Guil.* } [*Within*] Hamlet! Lord Hamlet!

Ham. But soft, what noise? who calls on Hamlet?
O, here they come.

Enter ROSENCRANTZ *and* GUILDENSTERN.

Ros. What have you done, my lord, with the dead body? 5

40–44. *so,...air.*] Om. Ff, Rowe, Pope, Han.

40. *so, haply, slander*] Cap. Steev. Cald. Bos. Knt, Coll. Sing. El. Dyce, Sta. White, Ktly, Huds. Mob. *For, haply, slander* Theob. Warb. Johns. Jen. *So viperous slander* Mal. *thus calumny* Sta. conj. Om. Q_1Ff, Glo.+.

43. *his*] *its* Theob. Warb. Johns. Jen.

poison'd] *poyſned* $Q_2Q_3Q_4$. *poyſoned* Q_5.

SCENE II.] Pope.

Another...] Cap. (subs.).

Enter Hamlet.] Enter Hamlet, Rosencraus, and others. Qq.

2. Ros. Guil. [Within] ...*Hamlet!*] Han. Gentlemen within. *Hamlet, Lord Hamlet.* Ff, Rowe+. Om. Qq, Jen.

3. *But soft,*] *but ſoftly* Q_4Q_5. Om. Ff, Rowe+, Knt, Dyce, Glo. Huds. Mob. After *stowed.*, line 1, Cap.

on] Om. Q'76.

4. Enter...] Om. Qq.

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40. **slander**] THEOBALD (*Sh. Rest.* p. 108) suggested *Happily, slander* or *rumour*, as being at least very near, in substance, the words that had dropped out of this line. He changed them in his ed. to '*For, haply, slander.*' CAPELL (*Notes*, i, 141) says. '*For* makes not so good connection as *so*:' and the majority of editors since his day have adopted this modification. THE CAMBRIDGE EDITORS (Note xxiii): *Malice*, or *Envy*, in the sense in which it is often used by Sh., would suit this passage as well as 'slander.' TSCHISCHWITZ reads *by this, suspicion*, and understands it as referring to what the King 'means to do,' viz. send Hamlet to England. He also suggests that the lines following it down to 'woundless air' may have been an *Aside*. STRATMANN: I think Tschischwitz's reading the most suitable, but it might, perhaps, be improved by the substitution of *so that* for *by this*.

41. **diameter**] MOBERLY: That is, 'slander can pass in direct line from hence to the antipodes without going round by the semi circumference of the earth.'

42. **blank**] STEEVENS: The *white* mark at which shot or arrows were aimed.

Ham. Compounded it with dust, whereto 'tis kin. 6

Ros. Tell us where 'tis, that we may take it thence
And bear it to the chapel.

Ham. Do not believe it.

Ros. Believe what? 10

Ham. That I can keep your counsel and not mine own. Besides, to be demanded of a sponge, what replication should be made by the son of a king?

Ros. Take you me for a sponge, my lord?

Ham. Ay, sir; that soaks up the king's countenance, 15 his rewards, his authorities. But such officers do the king best service in the end; he keeps them, like an ape doth nuts, in the corner of his jaw; first mouthed, to be last swallowed; when he needs what you have gleaned, it

6. *Compounded*] *Compound* Q_2Q_3, Jen.

'tis kin] *it is kin* Q_4Q_5. *it is a kin* Q'76.

12. *sponge,*] *spunge,*— Cap. *spunge!*— Steev. Var. Knt, Sing. Dyce, Sta. Ktly. *spunge!* Cald. Glo.+, Mob.

17. *like...nuts*] Q_1, Sing. Coll. ii, Sta. Clarke, Ktly, Huds. *like an apple* Qq, Pope+. *like an Ape* Ff, Rowe, Han. et cet.

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6. **Compounded**] JENNENS retains the reading of Q_2Q_3 and interprets it as an imperative, otherwise Ham. tells an untruth, for he had not buried the body.

12. **to**] For the indefinite use of the infinitive, see III, iii. 85, and ABBOTT, § 356.

12. **of**] See I, iv, 18; *Macb.* III, vi, 27; ABBOTT, § 170.

12. **sponge,**] CORSON defends the comma, maintaining, and rightly, that the sentence is not exclamatory. 'In modern English we should say "in being demanded by a sponge, what,"' &c. COLERIDGE: Hamlet's madness is made to consist in the free utterance of all the thoughts that had passed through his mind before;—in fact, in telling home-truths.

12. **replication**] RUSHTON (*Sh. a Lawyer*, p. 34): This is an exception of the second degree made by the plaintiff upon the answer of the defendant.

15. **soaks**] BAILEY (ii, 343), in this speech of Hamlet's, would transpose the sentences, so that lines 19, 20, containing the simile of a sponge, should follow immediately 'authorities' in line 16; and for 'soaks up' he would read *sucks up*, and for 'gleaned' he suggests *glutted*.

15. **countenance . . . authorities**] CLARENDON: The first means *favour*, as in I, iii, 113; V, i, 26. The latter, *offices of authority*.

17. **nuts**] FARMER conjectured, 'like an ape, *an apple*.' To this MALONE objected, on the ground that Sh. then would have written '*as* an ape,' &c., not '*like* an ape.' But WALKER (*Crit.* ii, 116) suspected Farmer to be right, having found in Hugh Holland a construction precisely similar: 'Where, like in Jove's [braines], Minerva keeps a coile.'

19. **needs**] SEYMOUR (ii, 193) finds an equivoque here between *to need* and *to knead*.

is but squeezing you, and, sponge, you shall be dry again. 20

Ros. I understand you not, my lord.

Ham. I am glad of it; a knavish speech sleeps in a foolish ear.

Ros. My lord, you must tell us where the body is, and go with us to the king. 25

Ham. The body is with the king, but the king is not with the body. The king is a thing—

27. *a thing*—] *a thing.* Qq, Jen. *nothing.* Han.

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22. **sponge . . . dry again**] CALDECOTT: 'When princes . . . have used courtiers as *sponges to drinke* what juice they can from the poore people, they take pleasure afterwards to *wring them out* into their owne cisternes.'—R.C.'s Henr. Steph. *Apology for Herodotus*, 1608. Vespasian, when reproached for bestowing high office upon persons most rapacious, answered, 'that he served his turne with such officers as with *spunges*, which, when they had drunke their fill, were the fittest to be *pressed*.'—Barnabe Rich's *Faultes, faults and nothing but faults*, 1606; also Suetonius, *Vespas.* c. 16.

22. **ear**] STEEVENS: A proverb since Shakespeare's time.

26-27. **The . . . body**] JOHNSON: This answer I do not comprehend. Perhaps it should be,—The body is *not* with the King, for the King is not with the body. JENNENS: The body, being in the palace, might be said to be with the King; though the King, not being in the same room with the body, was not with the body. STEEVENS: Perhaps this,—The body is in the King's house (*i. e.* the present King's), yet the King (*i. e.* he who should have been king) is not with the body. Intimating that the usurper is here, the true King in a better place. Or it may mean—*the guilt of the murder lies with the King*, but the King is *not where the body lies*. DOUCE: The body, *i. e.* the external appearance or person of the monarch, is with his uncle; but that the real and lawful king is not in that body. CALDECOTT: The King is not yet cut off from life and sovereignty: his carcase remains to the King; but the King is not with the body or carcase that you seek; the King is not with Polonius. But Hamlet's answers are necessarily enigmatical. A more natural meaning is suggested. The image raised, the impression made upon the King's fears by the fate of Polonius, makes his body or carcase present to the fancy of the King, who knew and has said that 'it had been so with him had he been there;' but the King is not with the body, *i. e.* is not lying with Polonius. Others interpret, plainly enough, if admissibly: The body is with the King, *i. e.* intombed, or in the other world with the late, the real king; but the King, *i. e.* he who now wears the crown, the usurper, is not with the body. SINGER: It may mean: The King is a body without a kingly soul, a thing—of nothing. ELZE agrees with Eschenburg's explanation: The corpse is here with the King, but the King is not with it, *i. e.* he is as yet no corpse. HUDSON: The meaning of this intended riddle, to the best of my guessing, is: The King's body is with the King, but not the King's soul: he's a King without kingliness. MOBERLY: Apparently a sententious maxim from some political book. 'The body politic is joined to the King, yet the King is not to be considered part of the body politic, but a thing apart.' [The present editor agrees with CLARENDON, that Ham. is talking nonsense designedly.]

Guil. 'A thing,' my lord?

Ham. Of nothing; bring me to him. Hide fox, and all after. [*Exeunt.* 30

SCENE III. *Another room in the castle.*

Enter KING, *attended.*

King. I have sent to seek him, and to find the body.
How dangerous is it that this man goes loose!
Yet must not we put the strong law on him;
He's loved of the distracted multitude,
Who like not in their judgement, but their eyes; 5
And where 'tis so, the offender's scourge is weigh'd,
But never the offence. To bear all smooth and even,
This sudden sending him away must seem
Deliberate pause; diseases desperate grown

28. *'A thing'*] *Nothing* Han.
lord?] *Lord.* Qq.
29. *Of nothing;*] *Of nothing,* Qq. *Of nothing?* $F_2F_3F_4$, Rowe. *A thing or nothing* Han.
29, 30. *Hide...after.*] Om. Qq.
SCENE III.] Pope.
Another...] Cap.
Enter King, attended.] Cap. Enter King, and two or three. Qq. Enter King. Ff.
1. *I have*] *I've* Pope+, Dyce ii, Huds.
3. *on*] *upon* Ktly.
6. *weigh'd*] *wayed* Qq.
7. *never*] *neerer* F_1F_2. *nearer* F_3F_4.
and even] Om. Pope, Theob. Han. Warb. *even* Jen. (a misprint?).

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29. **Of nothing**] JOHNSON: Should it not be read: *Or* nothing? When the courtiers remark that Ham. has contemptuously called the King a *thing*, Ham. defends himself by observing that the King must be a *thing* or *nothing*. FARMER and STEEVENS cite instances of the use of this not uncommon phrase, and WHALLEY cites *Psalm* cxliv, 4: 'Man is like a thing of nought.' [—Prayer Book Version. '—— of vanity.'—Authorized Version.] NARES quotes Beau. & Fl. *Humorous Lieutenant*, IV, vi: 'And though a thing of nothing, thy thing ever.' [—p. 517, ed. Dyce.]

29. **Hide . . . after**] HANMER: There is a play among children thus called. SINGER: Most probably what is now called 'whoop' or 'hide and seek.' WHITE: The exclamation is merely one of Hamlet's signs of feigned madness. MOBERLY: Ham. sheathes his sword ('a Toledo or an English fox'—'point of fox,' &c., probably from the name of a celebrated maker like Andrea di Ferrara), and, as if he were playing hide and seek, cries 'now the fox is hid: let all go after him.'

9, 10. **diseases...relieved**] RUSHTON (*Shakespeare's Euphuism*, p. 11): 'But I feare me wher so straunge a sicknesse is to be recured of so vnskilfull a Phisition, that either thou wilt be to bold to practise, or my body too weake to purge. But seeing *a desperate disease is to be committed to a desperate Doctor*, I wil follow thy counsel, and become thy cure.'—[*Euphues*, p. 67, ed. Arber.]

By desperate appliance are relieved, 10
Or not at all.—

Enter ROSENCRANTZ.

How now! what hath befall'n?

Ros. Where the dead body is bestow'd, my lord,
We cannot get from him.

King. But where is he?

Ros. Without, my lord; guarded, to know your pleasure.

King. Bring him before us. 15

Ros. Ho, Guildenstern! bring in my lord.

Enter HAMLET *and* GUILDENSTERN.

King. Now, Hamlet, where's Polonius?

Ham. At supper.

King. 'At supper'? where?

Ham. Not where he eats, but where he is eaten; a 20
certain convocation of politic worms are e'en at him. Your
worm is your only emperor for diet. We fat all creatures
else to fat us, and we fat ourselves for maggots. Your fat

11. Enter...] Enter Rosencraus and all the rest. Qq. Enter Rosincrane. F_1. Enter Rosincros. $F_2F_3F_4$. After *relieved* Cap. Steev. Var. Cald. Knt, Coll. El. White.

16. *Ho, Guildenstern!*] *Hoa*, Guildensterne? F_1. *Hoa*, Guildenstar? F_2F_3. *Ho*, Guildenstare? F_4. *How*, Q_2Q_3. *Hoe*, Q_4Q_5. *Ho!* Cap.

my lord] *the Lord* Qq, Cap. *the lord Hamlet* Q'76.

Enter...] They enter. Qq.

19. *'supper'? where?*] *supper where.* Q_4Q_5.

20. *he is*] *a is* $Q_2Q_3Q_4$.

21. *convocation*] *conuacation* $Q_2Q_3Q_4$.

politic] *politique* $Q_2Q_3Q_4$. *politick* Q_5. Om. Ff, Rowe.

e'en] Om. Pope, Han.

23. *ourselves*] *our selfe* F_1.

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21. **politic**] COLLIER (ed. 2): The (MS) reads *palated;* perhaps he so misheard the word 'politic,' but although it has considerable fitness with reference to the daintiness of the diet of worms, we do not adopt it. ANONYMOUS (*New Readings in Sh.*, Blackwood's Maga. Oct. 1853): 'Convocation' proves 'politic' to be the right word. A 'convocation' is a kind of parliament; and does not a parliament imply policy? 'Politic' here means *polite*, *social*, and *discriminating*. DELIUS: The worms that were feeding on so distinguished a politician must needs partake of his character and become 'politic;' accordingly their assemblage is likened to a convocation for religious or political purposes.

21. **worms**] SINGER: An allusion to the Diets of the Empire convoked at Worms.

21, 22, 23, 24. **your**] For this colloquial use, see I, v, 167; and 'me,' II, ii, 414.

king, and your lean beggar, is but variable service, two dishes, but to one table; that's the end. 25

King. Alas, alas!

Ham. A man may fish with the worm that hath eat of a king, and eat of the fish that hath fed of that worm.

King. What dost thou mean by this?

Ham. Nothing but to show you how a king may go a 30 progress through the guts of a beggar.

King. Where is Polonius?

Ham. In heaven; send thither to see; if your messenger find him not there, seek him i' the other place yourself. But indeed, if you find him not within this month, you 35 shall nose him as you go up the stairs into the lobby.

King. [*To some Attendants*] Go seek him there.

Ham. He will stay till ye come. [*Exeunt Attendants.*

King. Hamlet, this deed, for thine especial safety,
Which we do tender, as we dearly grieve 40
For that which thou hast done, must send thee hence
With fiery quickness; therefore prepare thyself;
The bark is ready and the wind at help,

24. *service, two*] *feruice to* F_1.
25. *but*] Om. Pope, Han.
26–28. King...*worm.*] Om. Ff, Rowe.
26. *Alas, alas!*] *Alaffe, alaffe.* Q_4Q_5.
27. *may fish*] *may eat fish* Jen.
28. *and*] Om. Q_4Q_5, Theob. Warb. Johns. Cald.
31. *guts*] *gut* $F_2F_3F_4$, Rowe.
32. *Where is*] *Where's* Cald.
35. *indeed, if*] *if indeed* Qq.
within] Om. Ff, Rowe, Pope, Han. Cap. Knt.
37. [To some...] Cap. Om. QqFf.
38. *He*] *A* Qq.
ye] *you* Qq, Cap. Jen. Steev. Var. Cald. Knt, Coll. El. Cam. Cla.
[Exeunt...] Cap. Om. QqFf.
39. *deed, for thine*] *deed of thine, for thine* Ff, Rowe, Cald. Knt, Del. i.
41. *send*] *fend* Q_4.
42. *With fiery quickness;*] Om. Qq.
therefore] *then* Pope, Han.
43. *at help*] *fits fair* Q'76. *at helm* Johns. conj.

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31. **progress**] STEEVENS: Royal journeys of state were always styled 'progresses,' and were familiar enough to the subjects of Elizabeth and James I.

33. **messenger**] DELIUS: Heaven is inaccessible to the King, thither he must send a messenger.

40. **tender**] To have regard for, as in I, iii, 107. DELIUS says 'dearly' is to be understood: 'as dearly tender as we grieve.'

42. **fiery**] CALDECOTT: As rapid as the progress of flames.

43. **at help**] For instances of Shakespeare's use of 'at' instead of 'a,' the contraction of the Anglosaxon *on* (still existing in *alive*, *afoot*, *asleep*, &c.), see ABBOTT, § 143. In 'at foot,' line 53, 'at' is not, says Abbott, *on*, but *near*, as in '*at* his heels.' See '*at* he moon,' III, iv, 209. 'The *at* of price generally requires an

The associates tend, and every thing is bent 44
For England.

Ham. For England?

King. Ay, Hamlet.

Ham. Good. 45

King. So is it, if thou knew'st our purposes.

Ham. I see a cherub that sees them.—But, come; for
England!—Farewell, dear mother.

King. Thy loving father, Hamlet.

Ham. My mother; father and mother is man and wife; 50
man and wife is one flesh, and so, my mother.—Come, for
England! [*Exit.*

King. Follow him at foot; tempt him with speed aboard;
Delay it not; I'll have him hence to-night;
Away! for every thing is seal'd and done 55
That else leans on the affair; pray you, make haste.—
[*Exeunt Rosencrantz and Guildenstern.*
And, England, if my love thou hold'st at aught,—
As my great power thereof may give thee sense,

44. *associates*] *aſſotiats* Q_4Q_5.
is bent] *at bent* Ff, Rowe.
45. *For England...Good.*] As one line, Steev.
England?] *England.* QqF_2.
46. *is it*] *is't* Cald. *it is* Huds.
47. *sees*] *knows* Seymour.
them] *him* Ff, Cald. Knt.
47, 48. *for....mother*] Separate line, Johns. Jen.
48. *Farewell...mother*] Separate line, Qq.
51. *and so*] *ſo* Qq, Cap. Jen.
Come,] *Come.* Johns.
53. *Follow...aboard;*] Rowe. Two lines, the first ending *foote,* QqFf.
at foot] Om. Q'76.
56. [Exeunt...] Theob. Om. QqFf.
57. *aught*] Han. *ought* QqFf.
58–61. *As...us,—*] Dyce ii. In parenthesis first by Han. *As...vs,* Qq. *As...us;* Ff.

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adjective or article, as well as a noun, after it, except in "*at* all." We have, however [in line 57 of this scene], "*at* aught," *i. e. at a whit.*'

44. **is bent**] CORSON: 'At bent' is the more forcible, expressing, as it does, the *suspended* readiness indicated by what precedes, 'the bark is ready,' 'the wind at help,' 'th' associates tend.'

47. **cherub**] CALDECOTT: This beauteous and sudden intimation of heavenly insight and interference, against the insidious purpose of the King's show of regard for Hamlet's welfare, flashes upon us with a surprise and interest rarely to be found or equalled, and worthy of this great master of the drama. COLLIER: 'Him' [of the Ff] seems to have no reference, unless Ham. be mentally adverting to his father. MOBERLY: The cherubs are angels of love; they therefore, of course, know of such true affection as the King's for Ham.

58. **As**] For instances of 'as' used parenthetically, equal to *for so*, see ABBOTT, § 110; IV, vii, 159; V, ii, 323.

Since yet thy cicatrice looks raw and red
After the Danish sword, and thy free awe 60
Pays homage to us,—thou mayst not coldly set
Our sovereign process; which imports at full,
By letters conjuring to that effect,
The present death of Hamlet. Do it, England;
For like the hectic in my blood he rages, 65
And thou must cure me; till I know 'tis done,
Howe'er my haps, my joys were ne'er begun. [*Exit.*

61. *set*] *let* Pope ii. *set by* Han. Johns. Cap. Ktly. *rate* Anon.* *see* Coll.(MS).
63. *conjuring*] *congruing* Qq, Pope, Han. Theob. Warb. Cap. Jen. El. Glo. +.
67. *my haps...begun*] Ff (*happes* F,). *my haps, my ioyes will nere begin* Qq, Pope +, Cap. Jen. Steev. Var. *'t may hap, my joys will ne'er begin* Heath.

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58. **thereof**] CALDECOTT: May make thee a very intelligible suggestion *to that effect.*

60. **free**] CLARENDON: Awe still felt, though no longer enforced by the presence of Danish armies.

61. **set**] M. MASON: One of the common acceptations of the verb 'set' is to value or estimate; as we say, to set at nought. MALONE thinks that it is an elliptical expression for *set by.* SINGER denies the ellipsis, and quotes, without giving the authority, 'To *sette* or tell the pryce; *æstimare.*' [Barett's *Alvearie* has: 'To set, or tell the price. Indicare,' which makes nothing against Malone; because 'To set' is not used absolutely, but the full phrase is 'to set the price.' ED.] CLARENDON says that 'set' would not have been thus used had it not been familiar in the phrases, *set at nought, set at a pin's fee,* &c.

63. **conjuring**] THEOBALD (*Sh. Rest.* 109): If the 'letters,' importing the tenour of the process, were to *that* effect, they were certainly congruing; but of no great use, when the sovereign process imported the *same* thing. Now a process might import a command, and letters *conjuring* a compliance with it be sent, and be of great efficacy, where the execution of the command was to be doubted of. Moreover, Ham. when he changed the substance of the commission would be likely to retain the form, and we find him using 'earnest conjurations.' As to the accent, Sh. generally accented the first syllable. CLARENDON thinks 'conjuring' probably a misprint, although it yields a fair sense.

65. **hectic**] CLARENDON: Used as a substantive in Cotgrave: 'Hectique: Sicke of an Hectick, or continuall Feauer.' Only here, either as substantive or adjective, in Sh.

67. **haps ... begun**] JOHNSON: This being the end of a scene, should, according to Shakespeare's custom, be rhymed. Perhaps he wrote, 'Howe'er my *hopes*, my joys *are not* begun.' [Collier's (MS) has *hopes.*] If 'haps' be retained, the meaning will be: 'till I know 'tis done, I shall be miserable,' whatever befall me. WALKER (*Crit.* iii, 268): *Begun*, certainly; rhyme is demanded here. As to the rest, ἐπέχω. LETTSOM (*Footnote to* Walker): Q, gives at least sense and English. [See lines 1612, 1613.] TSCHISCHWITZ, having found that *gin* is used for *begin*, suggests, reads, and defends 'my joys will ne'er be *gun.*'

SCENE IV. *A plain in Denmark.*

Enter FORTINBRAS, *a* Captain *and* Soldiers, *marching.*

For. Go, captain, from me greet the Danish king;
Tell him that by his license Fortinbras
Claims the conveyance of a promised march
Over his kingdom. You know the rendezvous.
If that his majesty would aught with us, 5
We shall express our duty in his eye;
And let him know so.

Cap. I will do't, my lord.

For. Go softly on. [*Exeunt Fortinbras and Soldiers.*

Enter HAMLET, ROSENCRANTZ, GUILDENSTERN, *and others.*

Ham. Good sir, whose powers are these?

Cap. They are of Norway, sir. 10

SCENE IV.] Pope. SCENE II. Rowe.
A plain...] Cap. A camp. Rowe. A camp, on the Frontiers of Denmark. Theob.
Enter...] Glo. Enter Fortinbraffe with his Army over the stage. Qq. Enter Fortinbras with an Armie. Ff. Enter Fortinbras, and Forces, marching. Cap.
1. *greet the*] *to the* $F_2F_3F_4$, Rowe.
3. *Claims*] *Claimes* F_1F_2. *Craues* Qq, Jen. Steev. Var. Cald. El. Dyce i, Glo.+.
4. *kingdom*] *realm* Pope+.
rendezvous] *randeuous* Q_2Q_3, Jen. *Rendeuous* F_1. *Rendevouz* $F_2F_3F_4$.
5. *aught*] Han. *ought* QqFf.
6. *duty*] *durie* F_2.
8–13. *Go...sir?*] As four lines, ending *these?...sir,...Who...sir?* Steev. Bos. Cald. Knt, Coll. Sing. El. White, Ktly.
8. *softly*] *safely* Ff, Cald. Knt.
[Exeunt...] Exit Fortinbras, with the Army. Theob. Exit. Ff. Om. Qq.
Enter...and others.] Dyce. Enter ...Rosincrantz, Guildenstern, &c. Theob. Enter Hamlet, Rofencraus, &c. Qq. Om. Ff.
9–66. Ham. *Good sir,...worth!*] Om. Ff.
10. *They*] *The* Q_4.

6. eye] STEEVENS: Compare *Ant. & Cleo.* II, ii, 212. The phrase seems to have been a formulary for the royal presence. See *The Establishment of the Household of Prince Henry*, 1610: 'Also the gentleman-usher shall be careful to see and informe all such as doe service in the Prince's eye, that they perform their dutyes,' &c. Again, in *The Regulations for the Government of the Queen's Household*, 1627: '—— all such as doe service in the Queen's eye.' [See IV, vii, 45.]

7. let] DELIUS construes 'let' like 'express,' 'We shall' being understood; and he has a comma after 'eye,' as has also KEIGHTLEY.

8. softly] STAUNTON: That is, *slowly*. CLARENDON: Compare Bacon, *Essay*, vi, p. 19: 'Like the going softly by one that cannot well see.' COLLIER: These words are probably addressed to his troops.

8–66. Enter, &c.] KNIGHT: This scene, in which a clue is so beautifully fur-

Ham. How purposed, sir, I pray you? 11

Cap. Against some part of Poland.

Ham. Who commands them, sir?

Cap. The nephew to old Norway, Fortinbras.

Ham. Goes it against the main of Poland, sir, 15
Or for some frontier?

Cap. Truly to speak, and with no addition,
We go to gain a little patch of ground
That hath in it no profit but the name.
To pay five ducats, five, I would not farm it; 20
Nor will it yield to Norway or the Pole
A ranker rate, should it be sold in fee.

Ham. Why, then the Polack never will defend it.

Cap. Yes, 'tis already garrison'd.

11. *purposed*] *purpos'd* Q_2Q_3. *propos'd* Q_4Q_5. *propos'd* Q'76, Rowe. *proposed* Cald. Knt.

12. *Against*] *Sir, against* Cap., reading lines 11–13 as two lines, ending *against...sir?*

14. *nephew*] *nephews* Glo. (misprint?)
to] *of* Q'76, Rowe+, Jen.

17. *speak*] *speak it* Pope+. *speak, sir* Cap. Steev. Bos. Dyce ii, Del. Huds. *speak on't* Anon.*

17. *no*] *no more* Anon.*

20. *five ducats, five,*] *fiue duckets, fiue* Qq. *five ducats—five,* Theob. Warb.
farm it;] *farme it?* Q_4Q_5.

22. *sold*] *so* Rowe ii.

24. *Yes, 'tis*] Pope+, Steev. Var. Cald. Knt, Coll. Sing. El. Sta. White, Ktly, Dyce ii, Del. Huds. *O, yes, it is* Cap. *Nay, 'tis* Q'76, Rowe. *Yes, it is* Qq et cet.

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nished to the indecision of Ham., was perhaps omitted in the Ff on account of the extreme length of the play, and as not helping on the action. COLLIER: So important is it as a key to Hamlet's character, that its omission convinces us that the abbreviation of the play as we find it in F_1 was the work of the players and not of Sh. LLOYD (*Crit. Essay*, Singer's 2d ed. p. 345): Beautiful as the soliloquy in this scene is, I am disposed to think that the excision of it may have been deliberate,—as unnecessary, prolonging the action, and, it may be, exhibiting the weakness of Ham. too crudely; it shows him making the most definite of his resolutions to revenge precisely as he turns his back upon the last opportunity by quitting the country. The passage, however, with some others, is too fine to be suppressed, though I am inclined to think the poet sacrificed them, and worthily and properly they may take their place in brackets.

15. main] CLARENDON: The chief power. See II, ii, 56.

20. five] THEOBALD, in his correspondence with Warburton (Nichols's *Lit. Hist.* ii, 575), suggested *five ducats fine*, but did not adopt nor even allude to the suggestion in his edition. DYCE (ed. ii) says that Mr John Jones proposed the same reading, taking 'fine' either as a market denomination, or in the sense of 'rent.'

24. garrison'd] See 'I'll . . . him,' *Macb.* III, vi, 49. WALKER (*Vers.* 273): Pronounce *garr'son'd*. Scan 'Yes, 'tis | alrea | dy garri | son'd.'

Ham. Two thousand souls and twenty thousand ducats 25
Will not debate the question of this straw;
This is the imposthume of much wealth and peace,
That inward breaks, and shows no cause without
Why the man dies.—I humbly thank you, sir.
Cap. God be wi' you, sir. [*Exit.*
Ros. Will't please you go, my lord? 30
Ham. I'll be with you straight. Go a little before.
[*Exeunt all except Hamlet.*
How all occasions do inform against me,
And spur my dull revenge! What is a man,
If his chief good and market of his time
Be but to sleep and feed? a beast, no more. 35
Sure, he that made us with such large discourse,
Looking before and after, gave us not

25. *Two*] *Ten* Walker.
twenty thousand] 20,000 Q'76. *many thousand* Han.
30. *be wi' you*] Cap. *buy you* Qq. *b' w' ye* Q'76, Rowe+, Jen. *b' wi' you* Dyce, White.
[Exit.] Dyce. Exit Captain. Cap.
31. *I'll*] *Ile* Qq (*Ile* Q_4). *I will* Cap. (ending the line *straight*). *I will* Steev. Var. Cald. Knt, Sta.
31. *straight*] Om. Pope, Han.
Go] *Go on* Ktly.
[Exeunt...] Dyce. Exe. Manet Hamlet. Rowe. Om. Qq.
35. *feed?*] Q'76. *feede,* Qq.
36. *such*] *fuh* Q_4.

25, 26. **Two . . . straw**] AS YOU LIKE IT (Gent. Mag. lx, 403): These lines are certainly given to Ham. very wrongfully, as they undoubtedly belong to the Capt. Ham. appears entirely ignorant of the object of the Norwegian army. The Capt. speaks with contempt of the little patch of ground, which for five ducats he would not farm, to recover which so many souls were to be sacrificed and so much money expended. After this, Ham. begins very properly, 'This is an imposthume,' &c. TSCHISCHWITZ goes still farther, and gives the whole speech down to 'dies.' to the Capt., on the ground that this speech does not accord with what Ham. says afterwards, where honor is the cause that impels him to the struggle, not an 'imposthume of much wealth and peace.'

27. **imposthume**] CLARENDON: Cotgrave, 'Apostume: f. An Jmpostume; an inward swelling full of corrupt matter.' CALDECOTT: Compare 1 *Hen. IV:* IV, ii, 32.

34. **market**] JOHNSON: That for which he sells his time. SEYMOUR (ii, 195): This means his prime of life, the time at which he ought to exert his faculties to the best advantage and profit. CLARENDON: Possibly, the business in which he employs his time.

36. **discourse**] See I, ii, 150. JOHNSON: Such latitude of comprehension, such power of reviewing the past and anticipating the future.

37. **Looking, &c.**] THEOBALD: An expression purely Homeric. Conf. *Iliad,* iii, 109; xviii, 250.

That capability and god-like reason
To fust in us unused. Now, whether it be
Bestial oblivion, or some craven scruple 40
Of thinking too precisely on the event,—
A thought which, quarter'd, hath but one part wisdom
And ever three parts coward,—I do not know
Why yet I live to say 'This thing's to do,'
Sith I have cause, and will, and strength, and means, 45
To do't. Examples, gross as earth, exhort me;
Witness this army, of such mass and charge,
Led by a delicate and tender prince,
Whose spirit with divine ambition puff'd
Makes mouths at the invisible event; 50
Exposing what is mortal and unsure
To all that fortune, death, and danger dare,
Even for an egg-shell. Rightly to be great
Is not to stir without great argument,

39. *fust*] *rust* Rowe, Pope, Theob Han. Warb.

43, 44. *know...live*] *know. Why yet live I* Q'37 (MS), Ingleby's copy.*

53, 54. *Rightly...to stir*] *'Tis not to be great Never to stir* Pope, Theob. Han. Warb.

54. *Is not*] *Is not, not* Cap. *Is, not* Mal. Steev. Bos. Cald. Knt, Sing.

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39. **fust**] WEDGWOOD: To grow mouldy. From French *fuste*, a cask, *fustê*, fusty, tasting or smelling of the cask.

40. **scruple**] See ABBOTT, § 168. CLARENDON: Scruple which consists in thinking or results from thinking.

44. **to do**] For instances of the infinitive active where we should use the passive, see ABBOTT, § 359; *Macb.* V, vi, 5.

45. **Sith**] See II, ii, 6; and ABBOTT, § 132.

50. **mouths**] See II, ii, 347

53-56. **Rightly . . . stake**] JOHNSON: This sentiment is partly just and partly romantic. 'Rightly . . . argument' is exactly philosophical. 'But . . stake' is the idea of a modern hero. But then, says he, honor is an argument, or subject of debate, sufficiently *great*, and *when honor is at stake, we must* find cause of quarrel in a straw.

54. **Is not to stir**] [Does the 'not' belong to the copula or to the predicate? I think it belongs to the copula, and that there should be a comma after it: 'Is not, to stir,' &c. To stir without great argument, upon every trifling occasion, is not an attribute of greatness; it is rather the attribute of smallness, of a mere love of fighting; but it *is* the attribute of greatness to stir instantly and at a trifle when honor is touched. The mere fact that For. is astir, and Ham. is still, does not prove the former to be the greater man, or make him an example to the latter. But because, for the merest fantasy that his honor was touched, he was going to his grave

But greatly to find quarrel in a straw 55
When honour's at the stake. How stand I then,
That have a father kill'd, a mother stain'd,
Excitements of my reason and my blood,
And let all sleep, while to my shame I see
The imminent death of twenty thousand men, 60
That for a fantasy and trick of fame
Go to their graves like beds, fight for a plot
Whereon the numbers cannot try the cause,
Which is not tomb enough and continent
To hide the slain? Oh, from this time forth, 65
My thoughts be bloody, or be nothing worth! [*Exit.*

SCENE V *Elsinore A room in the castle.*

Enter QUEEN, HORATIO, *and a* Gentleman.

Queen. I will not speak with her.

60. *imminent*] *iminent* Qq. *eminent* Q'03, Rowe.
62. *plot*] *spot* Pope, Han. *plat* Jen. conj.
65. *O,*] *O then* Pope+, Cap.
SCENE V.] Pope. SCENE III. Rowe.
Elsinore. A room...] Cap. A Palace. Rowe+.
Enter...] Pope. Enter Horatio, Gertrard, and a Gentleman. Qq. Enter Queene and Horatio. Ff, Johns. Steev. Var. Cald. Sing. Knt, Dyce, Del. White, Clarke. Enter Queen, Horatio, and Attendants. Rowe. Enter Queen, and a Gentleman. Han. Enter Queen, attended; Horatio, and a Gentleman. Cap.

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as to a bed, *herein* lies the contrast and example to Ham. Moreover, when 'not' is joined to the copula, and a comma placed after it, the force of 'But' is felt, thus: True greatness is not (predicate), *but* it is this. Include the 'not' in the predicate, and 'But' becomes inconsequent: True greatness is (predicate), *but* it is this. CAPELL perceived this, and added a second *not* as a compromise, embracing both readings: 'Is not, *not* to stir,' &c. DELIUS does not actually add the second *not*, but he says it is understood, or rather that the 'not' belongs to both copula and predicate. This discussion may seem trifling enough, but we must remember that: Rightly to punctuate is not, to put a stop without great argument, but greatly to find quarrel in a comma when Shakespeare's at the stake. ED.]

58. blood] CLARENDON: 'Blood,' which is stirred by passion, is here, as frequently, antithetical to reason and reflection. See III, ii, 64.

61. fame] CALDECOTT: That is, point of honor. DELIUS: 'Of fame' belongs to 'fantasy' as well as to 'trick' = an illusion and a whim that promise fame.

64. continent] STEEVENS: That which comprehends or encloses. REED: 'and if there be no fullness, then is the continent greater than the content.'—Bacon, *Adv. of Learning* [p. 6, ed. Wright].

Scene V.] MILES (p. 62): With this pomp and circumstance of Fortinbras and

Gent. She is importunate, indeed distract; 2

2, 4. Gent.] Qq, Pope, Theob. Han. Warb. Cap. Jen. Coll. El. Sta. Ktly, Glo. +, Mob. Hor. Ff, Rowe, Johns et cet.
2. *She*] *Beseech you, madam, she* Seymour.
2, 3. *She...pitied.*] As in Cap. Two lines, the first ending *importunat*, Qq, Rowe+, Jen. Prose in Ff.
2. *distract;...pitied.*] *distracted, and deserves pity.* Q'76.

his army,—with this flash of a better fortune for Denmark athwart the deepening drama, the Act should end. Ending here, the interval consumed by the voyage to England, the return of Laer. from Paris, and the expedition of For. to Poland and back, is thrown *between* the Acts,—its natural place. This proposed extension of the Third Act would make this greatest of tragedies the most symmetrical too; while the Fourth Act, relieved of a confusion which is now mistaken for an anticlimax, would be devoted with a single purpose to its two superb contrasts: the revenge of Laer. with the revenge of Ham., and the utter madness of Oph. with the semi-counterfeit lunacy of her lover. A gain almost as great for the closet as for the stage. MARSHALL (p. 77): The interval which elapses between this scene and the preceding is at least a month, and probably more. [Page 193.]—This may be seen by an examination of the remaining scenes. No break can occur at the end of this scene; the conversation between the King and Laer. in sc. vii is evidently part of that which ends this scene; the time occupied by sc. vi is merely sufficient for the King to explain to Laer. the circumstances of Polonius's death. We find from sc. vi that Ham. has returned, having been taken by the pirates on his second day out; how long he was detained by them does not appear; it must have been for some time, since between Acts IV and V there cannot elapse much more than two days, and at the end of Act V we find ambassadors announcing the death of Ros. and Guil., and For. returned from Poland, so that it is evident that the break implied by a new Act ought to occur at the end of IV, iv. Moreover, if Ophelia's madness were introduced at the beginning of a new Act, it would be more effective, and the interval which is supposed to have occurred would give color to the causes which produced it. [See notes on Act IV, p. 311.]

Enter...Gentleman] COLLIER: The omission in the Ff of the Gentleman was, no doubt, to avoid the employment of another actor. DYCE: There is certainly room for suspecting that the omission of the 'Gentleman' is to be attributed to the players. But be that as it may, there can be no doubt that if a modern editor adheres to F_1 in this omission, he ought to restore to Hor. (what comes very awkwardly from the Queen) lines 14, 15; and that, whether he chooses to retain or omit the 'Gentleman,' he ought to make the Queen's speech begin with line 16. WHITE: I see no reason for deviating from F_1. Lines 14, 15 are much more appropriate in the Queen's mouth, as a reflection by which she is led to change her determination with regard to Oph., than as a direct warning to a queen from a subject. CLARKE: We think there is something exquisitely appropriate in making Hamlet's beloved friend Hor. the one who watches over and tenderly thinks for Oph. during the Prince's absence, and brings her to his mother alone. Feeling thus, we believe it to have been Shakespeare's reconsidered intention. CLARENDON: Lines 11-13, so cautiously obscure, seem better suited to an ordinary courtier than to Hor.

2. distract] See I, ii, 20.

Her mood will needs be pitied. 3
Queen. What would she have?
Gent. She speaks much of her father; says she hears
There's tricks i' the world; and hems and beats her heart; 5
Spurns enviously at straws; speaks things in doubt,
That carry but half sense; her speech is nothing,
Yet the unshaped use of it doth move
The hearers to collection; they aim at it,
And botch the words up fit to their own thoughts; 10
Which, as her winks and nods and gestures yield them,
Indeed would make one think there might be thought,
Though nothing sure, yet much unhappily.
Hor. 'Twere good she were spoken with, for she may strew

9. *aim*] *ayme* F_1F_2. *yawne* Qq. *yawn* Jen. *gape* El. (*Athenæum*, 11 Aug.'66).
10. *botch*] *both* F_3F_4, Rowe.
11. *as her*] *as* Q_4Q_5. *at her* F_3F_4.
12. *might*] *would* Ff, Rowe.
thought] *thoughts* F_3F_4, Rowe.
14-16. Hor....*in*.] Blackstone, Coll. Sta. Ktly, Glo. +, Mob. Given to Queen in Ff, Rowe, Steev.'85, Mal. Steev.'93, Bos. Cald. Knt, Sing. White. Given to Hor. Qq, Pope, Theob. Warb. Cap. Jen. Steev.'73, El. Lines 14, 15 are continued to the preceding speaker by Han. Johns. Dyce, Del. Huds. Lines 14, 15, given to the Queen as an 'aside, and stage-direction [To Hor.] before line 16, by White. Lines end *with*... *conjectures*...*in*. in Ff.

3. will] See ABBOTT, § 319.
5. There's] See III, iv, 202.
6. Spurns] HUDSON: Kicks.
6. enviously] NARES: Angrily, spitefully. SINGER: 'Enviously' and *spitefully* are treated as synonymous by old writers.
6. doubt] CALDECOTT: Without distinct or certain aim.
9. collection] MASON: To endeavor to collect some meaning from it.
9. aim] COLLIER: The Qq may possibly be right, though not very likely to be so.
12. thought] STAUNTON: 'Thought' is possibly a misprint, caught from the line above, for *meant*, or *seen*, or a word of like import. CLARENDON: The general sense of this ill-expressed sentence is more easily understood than paraphrased. The speaker is afraid of committing himself to any definite statement. If he had spoken out he would have said: 'Her words and gestures lead one to infer that some great misfortune has happened to her.'
13. unhappily] WARBURTON: Though her meaning cannot be certainly collected, yet there is enough to put a mischievous interpretation to it. STEEVENS: That this word once signified *mischievous* is seen in Holland's *Pliny's Nat. Hist.* b. xix, ch. vii: '—— the shrewd and unhappie soules which lie upon the lands, and eat up the seed new sowne.'
14. she were] WALKER (*Crit.* ii, 202): *Thou wert* (sometimes written in the old poets *Th' wert*), *you were*, *I was*, &c., occur frequently in places where it is clear

Dangerous conjectures in ill-breeding minds. 15

Queen. Let her come in. [*Exit Gentleman.*

[*Aside*] To my sick soul, as sin's true nature is,
Each toy seems prologue to some great amiss;
So full of artless jealousy is guilt,
It spills itself in fearing to be spilt. 20

Re-enter Gentleman, *with* OPHELIA.

Oph. Where is the beauteous majesty of Denmark?

Queen. How now, Ophelia?

Oph. [*Sings*] *How should I your true-love know*

16. [Exit Gentleman.] Han. Cap. Cam. Cla. Om. QqFf, Rowe+, Jen. Exit Hor. Johns. et cet.

16, 17. *in. To*] *in To* $F_2F_3F_4$.

17. [Aside] Cap. Cam. Cla. Om. QqFf.

20. Re-enter...] Cam. Cla. Enter Ophelia. Qq (after line 16). Enter Ophelia diſtracted. Ff, Rowe+, Jen. Enter Horatio, with Ophelia, distracted. Johns. Enter Ophelia, wildly. Cap. Re-enter Horatio, with Ophelia. Steev. et cet.

21. *beauteous*] *beautious* Q_2Q_3.

22. *Ophelia?*] *Ophelia.* Q_4Q_5. *Ophelia!* Dyce, Glo.+.

23. [Sings] ſhee ſings, Qq. Om. Ff.

23–26. How...shoon.] Two lines, Qq Ff, Rowe+, Jen.

23. true-love] Hyphened by Cap. Dyce ii.

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they must have been pronounced as one syllable, in whatever manner the contraction was effected. [See also ABBOTT, § 461.]

17–20. **To . . . spilt**] COLLIER: It deserves notice that these lines are marked with inverted commas in the Qq, not for the purpose of showing that the passage was a quotation, but apparently to enforce it as a maxim. It was not a very unusual practice. [See I, iii, 59, Knight's and Dyce's notes. ED.]

18. **amiss**] Misfortune, disaster. For instances of its use as a substantive, see NARES, STEEVENS, and *Concordance to Shakespeare's Poems.*

19. **jealousy**] CLARENDON: Suspicion. Guilt is so full of suspicion that it unskilfully betrays itself in fearing to be betrayed.

20. **Ophelia**] HUNTER (ii, 258): Perhaps the 'lute' of Q_1 was banished when line 21 was added, which must be said running wildly up to the Queen, when the lute would have been an incumbrance. SIR JOSHUA REYNOLDS: There is no part of this play in its representation on the stage, more pathetick than this scene; which, I suppose, proceeds from the utter insensibility Oph. has to her own misfortunes. A great sensibility, or none at all, seems to produce the same effect. In the latter the audience supply what she wants, and with the former they sympathise. COLERIDGE: Ophelia singing. O, note the conjunction here of these two thoughts that had never subsisted in disjunction, the love of Hamlet and her filial love, with the guileless floating on the surface of her pure imagination of the cautions so lately expressed, and the fears not too delicately avowed, by her father and brother, concerning the dangers to which her honor lay exposed. This play of association is instanced in lines 67, 68.

23. [**Sings**] KNIGHT: The music still sung in the character of Oph. is supposed

From another one?
By his cockle-hat and staff 25
And his sandal shoon.

Queen. Alas, sweet lady, what imports this song?

26. And his] *and by his* Q'76, Johns. 26. sandal] *Sendall* Qq.

to be the same or nearly so that was used in Shakespeare's time, and thence transmitted to us by tradition. When Drury-lane Theatre was burnt in 1812, the copy of these songs shared the fate of the whole musical library. CHAPPELL (*Popular Music of the 'Olden Time,'* vol. i, p. 236): The late W. Linley (an accomplished amateur, and brother of the highly-gifted Mrs Sheridan) collected and published 'the wild and pathetic melodies of Oph., as he remembered them to have been exquisitely sung by Mrs Forster, when she was Miss Field, and belonged to Drury-lane Theatre;' and he says 'the impression remained too strong on his mind to make him doubt the correctness of the airs, agreeably to her delivery of them.' Dr Arnold also noted them down from the singing of Mrs Jordan. Mr Ayrton has followed that version in Knight's Shakespeare. The notes of the air to this first song of Ophelia's are the same in both; but in the former it is in three-quarter time, in the latter in common time. The melody is printed in common time in *The Beggar's Opera* (1728), to 'You'll think, e'er many days ensue,' and in *The Generous Freemason*, 1731. The following is the tune; but in singing Ophelia's fragments, each line should begin on the first of the bar, and not with the note before it. In the ballad-operas it has the burden, *Twang, lang, dildo dee*, at the end, with two additional bars of music:

25. cockle-hat] WARBURTON: The description of a pilgrim. While this kind of devotion was in favor, love intrigues were carried on under this mask. Hence the old ballads and novels made pilgrimages the subjects of their plots. The cockle-shell hat was one of the essential badges of this vocation; for the chief places of devotion being beyond sea or on the coasts, the pilgrims were accustomed to put cockle-shells upon their hats, to denote the intention or performance of their devotion.

26. shoon] DELIUS: This form of the plural was archaic in Shakespeare's time. ELZE: It also occurs in *2 Hen. VI:* IV, ii, 195.

Oph. Say you? nay, pray you, mark.
[*Sings*] *He is dead and gone, lady,*
He is dead and gone, 30
At his head a grass-green turf,
At his heels a stone.
O, ho!

Queen. Nay, but, Ophelia,—

Oph. Pray you, mark.
[*Sings*] *White his shroud as the mountain snow,*—

Enter KING.

Queen. Alas, look here, my lord. 35

Oph. [*Sings*] *Larded with sweet flowers;*
Which bewept to the grave did go
With true-love showers.

28. *Say you?*] *Say you,* Qq.
29. [Sings] Song. Qq. Om. Ff.
29, 30. He is...He is] *He's...he is* Pope, Theob. Johns. *He's...he's* Han. Warb.
29–32. He...stone.] Cap. Two lines, QqFf, Rowe+, Jen.
33. *O, ho!*] Qq. Om. Ff, Rowe, Pope, Theob. Han. Warb. Knt, Dyce, Sta. White, Glo. Huds. *O, o!* Cap. *Oh, ho!* Coll. ii. *Oh, oh!* Cam. Cla.
34. [Sings] Cap. Om. QqFf.
his] *the* Warb.
Enter King.] After *stone*, line 32, Ff, Rowe+, Jen.
36. Sings] Song. Qq (opposite line 37). Om. Ff.
Larded] *Larded all* Qq, Theob. Warb. Johns. Cap. Jen. Steev. Var. Cald. Sing. Sta. Ktly.
37. bewept] *beweept* Qq.
grave] *ground* Qq, Cap. Jen.
did] Pope. *did not* QqFf, Rowe, Jen. Mal. Cald. Knt, Coll. i, El. Ktly.
38. true-love] *true loue* Qq, Theob. Warb. Johns
showers] *flowers* F_3F_4

29–32, 34–38. The continuation of the same song, and to the same tune.

31. grass-green] ELZE adopts *green grass* of Collier's (MS) and Percy's *Reliques*.

36. Larded] CALDECOTT: Garnished, set out as a dish. Also in V, ii, 20, and in 'a quiet and retired life, Larded with ease and pleasure.'—Jonson's *Sejanus*, III, ii, p. 86, ed. Gifford, 1816.

37. bewept] KEIGHTLEY: We might read *unwept*, as in *Rich. III:* II, ii, 65; or as I have done *unbewept*, as the initial *un* is at times omitted.

37. did go] CALDECOTT: His 'shroud,' or corpse, 'did not go bewept with true-love showers,' for his was no love-case; his death had the tragical character of fierce outrage, and this was the primary and deepest impression on her lost mind; she felt that *something* more than the ceremonial forms, insisted on by Laer., was wanting. COLLIER: The QqFf read 'did *not* go,' which Pope considered an error, and it probably was so. DYCE: That any one should fail at once to perceive that the original reading, 'did *not* go,' is utterly irreconcilable with the preceding, 'Larded

King. How do you, pretty lady?

Oph. Well, God 'ild you! They say the owl was a 40
baker's daughter. Lord, we know what we are, but know
not what we may be. God be at your table!

King. [*Aside*] Conceit upon her father.

Oph. Pray you, let's have no words of this; but when
they ask you what it means, say you this: 45

[*Sings*] *To-morrow is Saint Valentine's day,*

39. *you*] *ye* Ff, Rowe+.

40. *God 'ild*] Cap. *good dild* Qq. *God dil'd* Ff, Rowe, Pope, Theob. *Godild* Han. *God yield* Warb. *God 'ield* Johns. Steev. Var. Cald. Knt, Sing. Sta. Kly, Huds. *God 'eld* Jen. *God dild* Dyce.

41. *but know*] *but we know* Johns.

42. *God...table!*] Om. Q'76.

43. [Aside.] Ed.

44. *Pray you, let's*] *Pray you lets* F_1F_2. *Pray lets* Qq. *Pray let's* Q'76, Cap. Jen. *Pray you let us* F_3F_4, Rowe, Cald. Knt. *Pray let us* Pope+, Steev. Var. Sing. Kly.

46. [Sings] Song. Qq. Om. Ff.
Saint] *S.* QqFf.

46–49. Four lines, Qq, Johns. Two, Ff. Rowe+.

46. To-morrow is] *Good morrow, 'tis* Farmer, Steev. Sing. El.

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with sweet flowers'! And that any one should have the folly to suppose that the ballad now sung by Oph. must apply in minute particulars to her father! Enough for her that it is a ditty about death and burial; no matter that its hero is a youthful lover,—he was cut off by a sudden fate, and so far resembled Pol. KEIGHTLEY: Though the printers often omitted the negative (as once already in this play), they rarely added it. We have, however, an instance in *Much Ado*, III, ii, 28, and it might be better to suppose the same to be the case here.

40. God 'ild] 'God reward you.' See *Macb.* I, vi, 13.

41. daughter] DOUCE: This is a common story among the vulgar in Gloucestershire, and is thus related: 'Our Saviour went into a baker's shop where they were baking, and asked for some bread to eat. The mistress of the shop immediately put a piece of dough into the oven to bake for him, but was reprimanded by her daughter, who, insisting that the piece of dough was too large, reduced it to a very small size. The dough, however, immediately afterwards began to swell, and presently became of a most enormous size. Whereupon the baker's daughter cried out, "Heugh, heugh, heugh," which owl-like noise probably induced our Saviour for her wickedness to transform her into that bird.' This story is often related to children, in order to deter them from such illiberal behavior to poor people. CALDECOTT: The plumage of the melancholy bird, and the color of the baker, in correspondence with her father's 'white shroud,' and probably her own habit, may have suggested, to a bewildered mind, this singular allusion. ELZE: As little did the baker's daughter expect to be turned into an owl as it occurred to my father and myself to anticipate the kind of death we should die. DOERING (p. 79): Oph. feels that she has acted towards Ham. in an equally heartless manner.

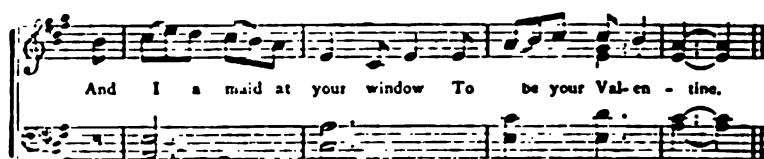
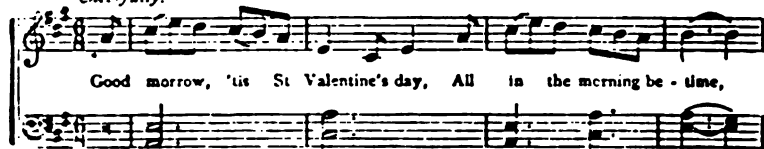
43. conceit] Imagination. See III, iv, 114. MOBERLY: The King seems to catch only the word 'daughter,' and so misunderstands.

46. STRACHEY (p. 85): If we bear in mind the notorious fact that, in the dread-

All in the morning betime, 47
And I a maid at your window,
To be your Valentine.

47. morning] *morne* F_2. *morn* F_3F_4, Rowe +, Cap.

ful visitation of mental derangement, delicate and refined women will use language so coarse that it is difficult to guess where they can ever have even heard such words, and certain that wherever heard they would have always lain, unknown of, and innocuous, in the mind, unless the hot-bed of mental fever had quickened them for the first time into life;—if we remember this fact, and couple it with the consideration that the infant ears of the motherless Ophelia might have heard the talk and the songs of such a nurse as that of Juliet, we shall find nothing improbable, nor even unseemly, in the poor girl's songs—not only nothing to disturb our faith in the unsullied purity of her maiden mind, but nothing to cloud the bright beauty of that purity with even the slightest passing breath. [MRS JAMESON was, I think, the first to suggest that Oph. may have been sung to sleep in infancy by snatches of old ballads such as these, and MRS COWDEN CLARKE has carried out the idea in her story of *The Rose of Elsinore*, where Botilda, the nurse, is scolded for singing this song to her infant charge.] HUDSON (*Shakespeare: His Life, Art*, &c., Boston, 1872, ii, 281): The immodesty of some of these songs is surpassingly touching; it tells us, as nothing else could, that Oph. is utterly unconscious of what she is saying.

46. [Sings] CHAPPELL (*Popular Music of the 'Olden Time,'* vol. i, p. 227): This song is found in several of the ballad-operas, such as *The Cobblers' Opera* (1729), *The Quaker's Opera* (1728), &c. In *Pills to purge Melancholy* (1707), ii, 44) it is printed to a song in Heywood's *Rape of Lucrece*, beginning, 'Arise, arise, my juggy, my puggy.' Other versions will be found under the name of 'Who list to lead a soldier's life?' and 'Lord Thomas and Fair Ellinor.'

46. Saint Valentine's day] HALLIWELL: This song alludes to the custom of the first girl seen by a man on the morning of this day being considered his Valentine or true-love. The custom continued until the last century, and is graphically alluded to by Gay. The custom of the different sexes choosing themselves mates on St Valentine's day, 14th February, the names being selected either by lots or methods of divination, is of great antiquity in England. The name so drawn was the Valentine of the drawer. DOUCE traces the custom to the *Lupercalia* of Rome, during which

Then up he rose, and donn'd his clothes, 50
And dupp'd the chamber door;
Let in the maid, that out a maid
Never departed more.

King. Pretty Ophelia!

Oph. Indeed, la, without an oath, I'll make an end on't: 55

[*Sings*] *By Gis, and by Saint Charity,*
Alack, and fie for shame!
Young men will do't, if they come to't;
By Cock, they are to blame.

50–53. Four lines, Johns. Two, Qq Ff, Rowe+. Six in Cap.
50. donn'd] *dond* Qq. *d'on'd* Cap. Jen.
clothes] *close* Qq. *cloathes* F_2. *cloths* F_4, Rowe.
51. dupp'd] *dupt* QqFf, Rowe+. *op'd* Han. *do'pt* Warb. *d'op'd* Cap. *d'upt* Jen.
52. the maid, that out] *the maid, let in* F_2. *a maid, that out* F_3F_4, Rowe, Pope. *a maid, but out* Han.
55. *Indeed, la,*] Johns. *Indeed la?* Ff, Rowe, Cald. *Indeede* Q_2Q_3. *Indeed* Q_4Q_5. *Iudeed,* Q'76, Theob. Warb. Cap. Jen. Steev. Var. Sing. *Indeed?* Pope, Han.
56. [Sings] Cap. Om. QqFf.
Gis] *gis* QqF_1F_2.
Saint] S. Ff, Rowe, Pope, Theob. Han. Warb.
56–59. Four lines, QqFf. Six, Cap.
57. and fie] an fie F_3F_4, Rowe.
59. to blame] *too blame* $Q_2Q_3Q_4F_1F_2$.

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a similar custom prevailed. There is nothing in the life of the Saint himself which can authorize such a practice, and his day was merely selected as most fit in point of time whereon to engraft a Christian festival. It was also believed that on this day birds chose their mates. PEPYS gives some quaint notices of 'Valentines' in his *Diary* under date 14th and 16th Feb., 1666, and 14th and 18th Feb., 1667.

51. dupp'd] WEDGWOOD: To do up, as *doff* and *don*, to do off and do on.

52, 53. Let . . . more] DOUCE found a French ballad of 1598, of which the conclusion runs thus: 'Elle y entra pucelle, Grossette elle en sorta.'

56–63. A continuation of the same song.

56. Gis] JOHNSON: Rather, 'By *Cis*,' *i. e.* By St Cecily. RIDLEY: There is not the least mention of any saint whose name corresponds with this, either in the *Roman Calendar*, the service in *Usum Sarum*, or in the Benedictionary of Bishop Athelwold. I believe the word to be only a corrupted abbreviation of *Jesus*, the letters J. H. S. being anciently all that was set down to denote that sacred name, on altars, the covers of books, &c. RITSON: Though *Gis* may be, and I believe is, only a contraction of *Jesus*, there is certainly a Saint *Gislen*, with whose name it corresponds. DOUCE: Ridley's conjecture is the true one; but the corruption is not in the way he has stated. The letters I H S would not be pronounced *Gis*, even by those who understood them as a Greek contraction

56. Saint Charity] STEEVENS: This is a known saint among the Roman Catholics. Spenser mentions her, *Eclog.* V, 255.

59. Cock] DYCE (*Gloss.*): A corruption, or euphemism, for *God*. This irreverent alteration of the sacred name was formerly very common; it occurs at least

Quoth she, before you tumbled me, 60
You promised me to wed.

He answers:

So would I ha' done, by yonder sun,
And thou hadst not come to my bed.

King. How long hath she been thus?

Oph. I hope all will be well. We must be patient; but 65
I cannot choose but weep, to think they should lay him i'
the cold ground. My brother shall know of it; and so I
thank you for your good counsel.—Come, my coach!—
Good night, ladies; good night, sweet ladies; good night,
good night. [*Exit.* 70

King. Follow her close; give her good watch, I pray
you.— [*Exit Horatio.*
Oh, this' the poison of deep grief; it springs
All from her father's death. O Gertrude, Gertrude,
When sorrows come, they come not single spies,

60. Quoth she, before] *Before, quoth she*, Cap.

60, 61. Two lines, Ff, Rowe+. One, Qq. Three, Cap.

62. *He answers:*] (*He answers.*) Qq. Om. Ff, Rowe+, Knt, El. Dyce, Sta. Glo. Del. Huds.

So...sun,] Two lines, Cap.

would] *should* Q_4Q_5.

ha' done] *ha done* Ff. *a done* Qq.

63. And] QqFf, Rowe+, Jen. *An* Han. et cet.

64. *been thus*] *bin this* F_2. *been this* Cald. Knt.

66. *should*] *would* Qq, Cap. Coll. El. White.

69, 70. *Good...good...good...good*] *God...god...god...god* Q_2Q_3. *God...God...God...God* Q_4Q_5.

night, sweet...night.] Theob. as in Ff (subs.). *night. Sweet...night.* Qq, reading *Sweet...night.* as a separate line.

69. *sweet ladies*] *Sweet Laides* Q_4.

70. [Exit.] Om. Qq.

71. Two lines, Ff.

[Exit Horatio.] Theob. Exeunt Hor. and Att. Cap. Om. QqFf.

72. *Oh, this*] *This* Pope+.

72, 73. As prose, Qq, Jen. As verse, ending the lines with *springs...behold*, and reading *O Gertrude, Gertrude*, as a separate line, Steev. Bos. Cald. Coll. Sing. El. White, Del. Ktly.

73. *death. O*] Pope. *death. Oh* Ff, Rowe. *death, and now behold, o* Qq. *death. And now behold, O* Jen. Steev. Var. Cald. Coll. Sing. El. White, Del. Ktly.

74. *come, they*] *comes, they* F_2.

spies] *spyes* Q_2Q_3.

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a dozen times in Heywood's *Edward the Fourth*, where, in one passage, the *Herald* says, 'Sweare . . . so help you God,' and *King Lewis* replies, 'So helpe me Cock.'

72. this'] For instances of the contraction of *this is* into a monosyllable: *this*' (where this line is given as an example), see WALKER, *Vers.* 80; ABBOTT, § 461.

73. STRATMANN: I suppose Sh. first wrote *and now behold*, for which he then substituted 'O Gertrude, Gertrude.'

74. spies] M. H. (*Gent. Maga.* vol. lx, p. 307): Read *files*, as more correspondent to battalions.

But in battalions! First, her father slain; 75
Next, your son gone; and he most violent author
Of his own just remove; the people muddied,
Thick and unwholesome in their thoughts and whispers,
For good Polonius' death; and we have done but greenly,
In hugger-mugger to inter him; poor Ophelia 80
Divided from herself and her fair judgement,
Without the which we are pictures, or mere beasts;
Last, and as much containing as all these,
Her brother is in secret come from France,
Feeds on his wonder, keeps himself in clouds, 85
And wants not buzzers to infect his ear
With pestilent speeches of his father's death;
Wherein necessity, of matter beggar'd,

75. *battalions*] Rowe. *battalians* Qq. *Battaliaes* F_1F_2. *Battels* F_3F_4. *battalias* Dyce, Sta. Huds.
78. *their*] Om. Qq.
79. *and we have*] *We've* Pope+.
but greenly,] Om. Q'76. Transferred to next line by Cap.
80. *In hugger-mugger*] *Obscurely* Q'76. *In private* Pope, Theob. Han. Warb. Om. Cap. Hyphen by Steev.
82. *the which we are*] *which we are but* Q'76. *the which we're* Pope+, Dyce ii, Huds.
85. *Feeds on his wonder*] Johns. *Feeds on this wonder* Qq, Rowe, Pope, Theob. Warb. *Keepes on his wonder* Ff (*Keeps* F_3F_4). *Feeds on his anger* Han.
86. *buzzers*] *whispers* Q'76.
88. *Wherein*] *Where in* Ff, Rowe.
Wherein necessity] *Whence animosity* Han.

77. muddied . . unwholesome] DELIUS: These refer primarily to the blood, and then, with which Sh. here connects them, to the mood of the people. DYCE (ed. ii) reads *mudded*, as he does also in *All's Well*, V, ii, 4.

79. greenly] JOHNSON: Unskilfully, with greenness, without *maturity* of judgement.

80. hugger-mugger] STEEVENS: Sh. probably took the expression from North's *Plutarch*, p. 999, ed. 1631 [p. 121, ed. Skeat]: 'Antonius thinking good . . . . that his bodie should be honorably buried, and not in hugger-mugger.' MALONE: Its meaning is seen in Florio's *Dict.*: Dinascoso, *secretly, hiddenly, in hugger-mugger*. [See WHEATLEY'S *Dict. of Reduplicated Words*.]

81. Divided] TSCHISCHWITZ: Compare V, ii, 221.

85. wonder] CLARENDON: The mysterious death of Pol. filled his son with doubt and amazement.

85. in clouds] THEOBALD (Nichols's *Lit. Hist.* ii, 575): Thirlby has conjectured *inclos'd, i. e.* private, close in his apartment, and cites IV, vii, 130, in confirmation. But change is needless; the text means: 'to be reserved and mysterious in his conduct.' CALDECOTT: At lofty distance and seclusion. TSCHISCHWITZ suggests 'Keeps in his wonder, wraps himself in clouds.'

88. Wherein] JOHNSON: Wherein (that is, in which pestilent speeches) necessity, or the obligation of an accuser to support his charge, will nothing stick, &c.

Will nothing stick our person to arraign
In ear and ear. O my dear Gertrude, this, 90
Like to a murdering-piece, in many places
Gives me superfluous death. [*A noise within.*

Queen. Alack, what noise is this?

King. Where are my Switzers? Let them guard the door.—

Enter another Gentleman.

What is the matter?

Gent. Save yourself, my lord;

89. *person*] *perfons* Ff, Rowe+, Cap. Cald. Knt, Coll. Del. i, El.

91. *murdering-piece*] Hyphen, Q_4Q_5.

piece,...places] *Peece...places*, Ff, Rowe, Pope.

92. Queen. *Alack,...this?*] Om. Qq, Pope, Han.

93. SCENE VI. Pope+, Jen.

Where] *Attend, where* Qq. *Attend. Where* Jen. Steev. Var. Cald. Coll. Sing. El. White, Ktly; all but Jen. reading *Attend!* as a separate line.

93. *are*] *is* Q_2Q_3.

Switzers] *Swiffers* Qq.

93, 94. *Let...matter.*] One line Ff.

Enter another Gentleman.] Sta. Enter a Gentleman, hastily. Cap. Enter a Meffenger. (after *death*, line 92) QqFf, Rowe, Pope. (after *this*, line 92) Theob. Warb. Johns. Jen. Enter a Gentleman. (after *this*) Steev. Var. Cald Knt, Coll. Sing. El. White, Ktly.

94. Gent.] Gen. Cap. Meffen. Qq Mes. Ff, Rowe+.

89. **person**] DYCE: The King is certainly speaking of himself only. Compare his reference to himself in other passages on the same subject, IV, i, 13, 15, 17, also IV, v, 118, 145.

91. **murdering-piece**] STEEVENS: 'A case shot is any kinde of small bullets, nailes, old iron, or the like, to put into the case, to shoot out of the ordinances or murderers; these will doe much mischiefe.'—Smith's *Sea Grammar*, 1627. Thus, in Beau. & Fl. *The Double Marriage*, IV, ii, 6: 'A father's curses . . . like a murdering-piece, aim not at one, But all that stand within the dangerous level.' SINGER: A murdering-piece, or murderer, was a small piece of artillery; in Fr. *meurtrière*, which took its name from the loopholes and embrasures in towers and fortifications, that were so called. '*Meurtrière*, c'est un petit canonniere comme celles des tours et murailles, ainsi appellé, parceque tirant par icelle a desceu, ceux ausquels on tire sont facilement meurtri.'—Nicot. '*Visiere meurtrière*, a port-hole for a murthering Peece in the forecastle of a ship.'—Cotgrave. DYCE (*Gloss.*): 'Murdering-pieces,' if we may trust Coles, were not always 'small,' for he gives 'A murdering-piece, *Tormentum murale*,' and afterwards 'Tormentum murale, *a great gun*.'—*Lat. and Eng. Dict.*

93. **Switzers**] REED: In many of our old plays the guards attendant on kings are called 'Switzers,' and that without any regard to the country where the scene lies. MALONE: 'Law, logicke and the Switzers, may be hired to fight for any body.'—Nash, *Christ's Teares over Jerusalem*, 1594.

The ocean, overpeering of his list, 95
Eats not the flats with more impetuous haste
Than young Laertes, in a riotous head,
O'erbears your officers. The rabble call him lord;
And, as the world were now but to begin,
Antiquity forgot, custom not known, 100
The ratifiers and props of every word,
They cry 'Choose we; Laertes shall be king!'

96. *impetuous*] *impitious* Q_2Q_3, Cald. Knt. *impittious* F_1.
99–101. *And...word,*] In parenthesis, Anon. (*Gent. Mag.* 1790, lx, 403).
101. Han. transposes this line to follow 102.
101. *word*] *ward* Warb. Theob. Johns. *order* Cartwright.
102. *They cry*] *The cry* Qq, Warb.
we;...king] Cap. *we?...king* Ff. *we,...king* Qq. *we Laertes for our king* Q'76, Rowe+. *we!...king* Sta.

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95. **overpeering**] PETRI (*Archiv f. n. Sprachen*, vol. vi, p. 93) suggests *overpiering*, *i. e.* over the piers, 'which is more picturesque, and in accordance with nature.'

95. **list**] MALONE: Boundary, *i. e.* shore. [For '*of* his list,' see I, v, 175; ABBOTT, § 178.]

96. **Eats**] DYCE (ed. 2): W. W. Williams (under the signature W. D.), in *The Literary Gazette* for March 15, 1862, p. 263, would read *Beats*. But is not 'Eats' to be defended on classical authority? '—— et ripas radentia flumina rodunt.' —Lucretius, v, 256. 'Non rura, quæ Liris quietâ Mordet aquâ, taciturnus amnis.' —Horace, *Carm.* i, xxxi, 7.

97. **head**] CLARENDON: 'A head' is an armed force, as in 1 *Hen. IV*: I, iii, 284; *Ib.* III, ii, 167.

98. **lord**] COLLIER (ed. 2): The (MS) would warrant us in changing 'lord' to *king*; perhaps the meaning of the rabble was the same, but afterwards they are represented as exclaiming 'Laertes shall be king.' Perhaps it ought to be *king* in both places.

99. **as**] See III, iv, 135.

100. **custom**] MOBERLY: As if the government were to be settled by random plebiscites at the good pleasure of the rabble.

101. **word**] WARBURTON: Certainly Sh. wrote *ward*, *i. e.* the *security* that nature and law place about the person of a king. JOHNSON: I think the fault can be mended at less expense by reading *weal*, *i. e.* of every government. TYRWHITT: I should be rather for reading *work*. CAPELL, who adopted Tyrwhitt's conj., says (*Notes*, i, 143): *Work* is work of such sort as the people were about to proceed to. HEATH (p. 544): By 'word' is here meant a declaration or proposal, referring to 'the rabble call him lord.' TOLLET believed the sense to be 'the ratifiers and props of every word *he utters*.' CALDECOTT: 'Word' is term, and means appellation or title; as 'lord' and 'king;' in its more extended sense it must import 'every human establishment.' ELZE (*Athenæum*, 11 Aug. '66): Read *worth*. As far as worth is concerned, Laer. would indeed be a proper person to be elected king. But the king is not chosen for his worthiness; antiquity and custom claim a share also; they are 'the ratifiers and props of every worth.' TSCHISCHWITZ: I hold *wont* to be the true

Caps, hands, and tongues applaud it to the clouds,
'Laertes shall be king, Laertes king!'

Queen. How cheerfully on the false trail they cry! 105
Oh, this is counter, you false Danish dogs! [*Noise within.*

King. The doors are broke.

Enter LAERTES, *armed; Danes following.*

Laer. Where is this king?—Sirs, stand you all without.

Danes. No, let's come in.

Laer. I pray you, give me leave.

Danes. We will, we will. [*They retire without the door.* 110

Laer. I thank you. Keep the door.—O thou vile king,
Give me my father!

Queen. Calmly, good Laertes.

Laer. That drop of blood that's calm proclaims me bastard;
Cries cuckold to my father; brands the harlot

103. *tongues*] *shouts* Han.
applaud] *applau'd* Qq.
104. *Laertes king!*] Om. Q'76.
[Noise again, and Shouts: Door assaulted. Cap.
106. [Noise within.] A noife within. Qq, opposite to line 105.
107. Enter...following.] Cap. Enter Laertes with others. Qq, after line 106. Enter Laertes. (after line 106), Ff, Rowe, Pope, Han. Enter Laertes, with a Party at the Door. (after line 106), Theob.+, Jen. Enter...People following. White.
108. *this king? Sirs,*] *the King, firs?* Ff. *the king? Sirs!* Rowe+, Jen.
109, 110. Danes.] Dan. Cap. All. QqFf, Rowe+. People. White.
110. [They retire...] Mal. after Cap. Exeunt. Theob. Om. QqFf.
111, 112. *O thou...father!*] One line, Ff, Rowe+, Jen.
111. *vile*] *vilde* F_1F_2. *vild* F_3.
112. [Laying hold on him. Johns.
113. *That...bastard;*] Two lines, Ff.
that's calm] *that's calme* Q_5. *thats calme* $Q_2Q_3Q_4$. *that calmes* $F_1F_2F_3$. *that calms* F_4, Rowe, Cald.

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reading [and he so prints it. ED.] See BLACKSTONE'S note on I, ii, 109. COLERIDGE: Fearful and self-suspicious as I always feel when I seem to see an error of judgement in Sh., yet I can not reconcile the cool reflection in these lines with the anonymousness, or the alarm, of this Gentleman or Messenger.

106. counter] CLARENDON: In Holmes's *Academy of Armory*, Bk II, c. ix, p. 187, 'counter' is defined: 'When a hound hunteth backwards, the same way that the chase is come.'

113. calm] CORSON: F_1 reads better. Laer. is under the wildest excitement, with not a calm drop of blood in his veins, and when the Queen entreats, 'Calmly, good Laertes,' be or become calm, he replies, 'That drop of blood that calms,' that is, that grows calm, or will calm, 'proclaims me bastard;' 'calms' and 'proclaims' are both future in force.

Even here, between the chaste unsmirched brows 115
Of my true mother.

King. What is the cause, Laertes,
That thy rebellion looks so giant-like?—
Let him go, Gertrude; do not fear our person;
There's such divinity doth hedge a king,
That treason can but peep to what it would, 120
Acts little of his will.—Tell me, Laertes,
Why thou art thus incensed.—Let him go, Gertrude.—

115. *unsmirched brows*] White, Ktly, Dyce ii. *vnſmirched browe* Q_2Q_3. *vnſmerched browe* Q_4. *vnſmerched brow* Q_5. *unſmitched brow* $F_2F_3F_4$, Rowe. *brows* Q'76. *and unsmick'd brow* Pope. *and unsmirch'd brow* Theob.+. *and unsmirch'd brows* Johns. *vnſmirched brow* F_1, Cap. et cet.

120. *can but*] *cannot* Q_4Q_5.
can but peep to] *dares not reach at* Q'76.

121. *Acts*] *Act's* Qq. *Act* Han.
his] *its* Pope+.

122. *thou art*] *art thou* F_3F_4, Rowe. *are you* Rowe ii+.

115. **unsmirched**] STEEVENS: Clean, not defiled. This seems to be an allusion to a proverb often introduced in the old comedies. Thus, in *The London Prodigal*, 1605: '——as true as the skin between any man's brows.' COLLIER (ed. 2): This seems the only place where Sh. uses this word, meaning *unsullied*. We have elsewhere 'smirched' and 'besmirched' for *dirtied*.

115. **brows**] WHITE: 'Between' shows that the *s* is manifestly needed.

116. **true**] DELIUS: That is, faithful.

118. **fear**] See I, iii, 51.

118. **person**] DELIUS: It is to be inferred that the Queen throws herself between her husband and the enraged Laer. CLARENDON: She clings round the latter to prevent him from striking. [See Dr Johnson's stage-direction, Textual Notes, line 112.]

119–121. **There's . . . will**] COLERIDGE: Proof, as indeed all else is, that Sh never intended us to see the King with Hamlet's eyes; though, I suspect, the managers have long done so.

119. **divinity**] BOSWELL: In Chettle's *Englandes Mourning Garment* is the following anecdote of Queen Elizabeth: While her Majesty was on the river near Greenwich, a shot was fired by accident, which struck the royal barge, and hurt a waterman near her. 'The French ambassador being amazed, and all crying Treason, Treason! yet she, with an undaunted spirit, came to the open place of the barge, and bad them never feare, for if the shot were made at her, they durst not shoote againe: such majestie had her presence, and such boldnesse her heart, that she despised all feare, and was, as all princes are or should be, so full of divine fullnesse, that guiltie mortalitie durst not beholde her but with dazeled eyes.'

119. **hedge**] CALDECOTT: See *Job*, i, 10; and iii, 23.

120, 121. **That . . . will**] STAUNTON: This is passed by the critics without comment; but we shrewdly suspect it has undergone some depravation at the hands of transcribers or compositors.

Speak, man. 123

Laer. Where's my father?

King. Dead.

Queen. But not by him.

King. Let him demand his fill. 125

Laer. How came he dead? I'll not be juggled with.
To hell, allegiance! vows, to the blackest devil!
Conscience and grace, to the profoundest pit!
I dare damnation. To this point I stand:
That both the worlds I give to negligence, 130
Let come what comes; only I'll be revenged
Most throughly for my father.

King. Who shall stay you?

Laer. My will, not all the world;
And for my means, I'll husband them so well,
They shall go far with little.

King. Good Laertes, 135

124. *Where's*] $F_2F_3F_4$, Rowe, Corson. *Wheres* F_1. *Where is* Qq et cet.
Dead] *Dead, Laertes* Cap.
127. *blackest*] *black* Pope, Han.
128, 129. *grace, to...pit! I*] *grace, to ...pit. I* Ff. *grace, to...pit I* Qq.
132. *throughly*] *thoroughly* Sing. Ktly.
133. *world*] Ff, Rowe, Theob. Warb. Johns. Cald. Knt, Dyce, Sta. White, Del. Glo. +, Huds. Mob. *worlds* Qq. *world's* Pope et cet.
135. *They*] *The* Q_4.
135, 136. *Good...certainty*] One line, Qq.
135–139. *Good...loser?*] *Will you in revenge of your Dear fathers death destroy both friend and foe?* Q'76.

126. THEOBALD gives this note of WARBURTON'S, which, not being in Warburton's own edition, was probably a MS communication: Laertes is a good character. But being in rebellion, Sh. avoids any appearance of sanctioning such conduct by putting into his mouth absurd and blasphemous sentiments, which excite nothing but horror at his actions. The jealousy of the two reigns in which Sh. wrote would not dispense with less exactness. COLERIDGE: Mercy on Warburton's notion of goodness! Please refer to the seventh scene of this Act. Yet I acknowledge that Sh. evidently wishes, as much as possible, to spare the character of Laer.—to break the extreme turpitude of his consent to become an agent and accomplice of the King's treachery; and to this end he re-introduces Oph. at the close of this scene to afford a probable stimulus of passion in her brother.

128. grace] CALDECOTT: A religious feeling, a disposition to yield obedience to the divine laws.

130. worlds] CLARENDON: This world and the next. See *Mach.* III, ii, 16, where it means the terrestrial and the celestial worlds.

133. world] CLARENDON: The reading of the Qq is perhaps right. The extravagant hyperbole, 'all the worlds,' which Laer. would thus use in reference to his

If you desire to know the certainty 136
Of your dear father's death, is't writ in your revenge,
That, swoopstake, you will draw both friend and foe,
Winner and loser?

Laer. None but his enemies.

King. Will you know them then? 140

Laer. To his good friends thus wide I'll ope my arms;
And, like the kind life-rendering pelican,
Repast them with my blood.

King. Why, now you speak
Like a good child and a true gentleman.
That I am guiltless of your father's death, 145
And am most sensibly in grief for it,

137. *father's death*] *fathers death* F_1F_2. *father* Qq, Theob. Warb. Johns. Jen.
is't] *i'st* Qq. *if* Ff. *if 'tis not* Rowe.
is't writ] Om. Pope, Han.

138. *That, swoopstake*] Dyce, Sta. Glo. +, Del. Huds. *That soopstake* Q_2Q_3. *That soope-stake* Q_4. *That Soopstake* Q_5Ff, Rowe. (*That sweep-stake,*) Pope +. *That, sweep-stake* Johns. et cet.
you will] *will you* Theob. conj. Han.

139. *loser?*] Q'37*. *Loser.* F_4, Pope. *Looser.* QqFf.

140. *then?*] *then.* $F_2F_3F_4$.

141. *his*] *this* Q'76.
ope] *hope* F_2.

142. *pelican*] *Politician* F_1.

143. *Repast*] *Relieve* Q'76.
Why, now you speak] *Wny now? what noyse is that?* $F_2F_3F_4$.

146. *sensibly*] *sencibly* Q_2Q_3. *sencible* Q_4. *sensible* Q_5Ff, Rowe, Theob. Warb. Johns. Jen. Cald. Dyce i, Sta. Glo. Mob.

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former words, 'both the worlds,' is not unsuitable to his excited state of mind. [Pope's] reading might be the meaning of the reading of Qq, in which no apostrophe is used to distinguish the genitive singular from the nominative plural. WHITE pronounces Pope's reading 'cramped, literal, inferior.'

138. **swoopstake**] CLARENDON: The metaphor is from a game at cards, where the winner sweeps or 'draws' the whole stake. The meaning is somewhat confused by this admixture of metaphor. MOBERLY: Are you going to vent your rage on both friend and foe; like a gambler who insists on sweeping the stakes, whether the point is in his favor or not?

142. **pelican**] CALDECOTT quotes DR SHERWEN: 'By the pelican's dropping upon its breast its lower bill to enable its young to take from its capacious pouch, lined with a fine flesh-colored skin, this appearance is, on feeding them, given. H. B. FORREST (*N. & Qu.*, 26 June, 1869) suggests that Sh. might have drawn his knowledge on this point from *Prodigorum ac Ostentorum Chronicon.*, Basileæ, 1557. Moreover, in this book there is a full description of 'The Anthropophagi, and men whose heads Do grow beneath their shoulders.' RUSHTON (*Shakespeare's Euphuism*, p. 9) cites 'the *Pelicane*, who stricketh bloud out of hir owne bodye to do others good.'—*Euphues and his England* (p. 341, ed. Arber). CLARENDON: In *Rich. II:* II, i, 126, and *Lear*, III, iv, 77, young pelicans are used as illustrations of filial impiety.

It shall as level to your judgement pierce 147
As day does to your eye.

Danes. [*Within*] Let her come in!

Laer. How now! what noise is that?—

Re-enter OPHELIA.

O heat, dry up my brains! tears seven times salt, 150
Burn out the sense and virtue of mine eye!—
By heaven, thy madness shall be paid by weight,
Till our scale turn the beam. O rose of May!
Dear maid, kind sister, sweet Ophelia!—
O heavens! is't possible a young maid's wits 155
Should be as mortal as an old man's life?
Nature is fine in love, and where 'tis fine

147. *pierce*] *peare* Qq. *lye* Q'76. *'pear* Johns. Jen. Steev. Var. Coll. Dyce ii. SCENE VII. Pope, Han. Warb. Johns. Jen.

148. *eye.*] *eye.* A noyfe within. Qq. Cap. *eye.* A noife within. Let her come in (as a stage-direction, in the margin), Ff, Rowe, Theob. Han. Warb. Jen.

Danes. [Within] Cap. Laer. Qq, Pope. Om. Ff, Rowe, Theob. Han. Warb. Crowd within. Johns.

148, 149. *Let...that*] One line, Pope.

149. Re-enter...] Coll. Dyce, El. Sta. White, Del. Glo. +, Huds. Enter Ophelia. (after *eye*, line 148) QqFf. Enter Ophelia, fantaftically dreft with Straws and Flowers. Rowe et cet.

151. *Burn out*] *Burn on* Pope i.

152. *by*] Ff, Rowe, Cap. Knt, Coll. El. Dyce, Sta. White, Del. Glo. Mob. *with* Qq et cet.

153. *Till*] *Tell* Q_2Q_3.

turn] *turne* Qq. *turnes* F_1F_2. *turns* F_3F_4, Rowe, Knt, Coll. El. White.

156. *an old*] *a poore* Qq. *a fick* Q'76.

157–159. *Nature...loves.*] Om. Qq.

157, 158. *fine...fine,...instance*] *fire...fire,...incense* Pope conj.

147. **pierce**] WHITE: *Peare* of Qq is an absurd reading, which represents day as *appearing level* to the eye, instead of piercing level, *i. e.* directly, point blank to the eye. STRATMANN: *Peare* is a misprint for *pearce*, just as *feare* for *fearce*, in I, i, 121.

148. **Danes. [Within]** STRATMANN: I rather suspect *noise* of the Qq is a misprint for *uoise*, *i. e.* voice.

148. **Let . . . in**] THEOBALD (*Sh. Rest.* p. 112) notes the error of the Qq in giving this speech to Laertes; who could not know that it was his sister that caused the noise; and who would not command the guards to let in his sister, and then ask what the noise meant.

149. **Re-enter**] COLLIER: Ophelia has been on the stage before in this scene, this is therefore only her '*re*-entrance.' [It is noteworthy that Rowe is the only authority for the fantastic straws and flowers with which Oph. on the modern stage is decked. From Q_1 it is to be inferred that she merely has 'her haire downe.' ED.]

157. **fine**] THEOBALD: In the passion of love, nature becomes more exquisite of sensation, is more delicate and refined; and where it is so, as people in love generally send what they have of most valuable after their lovers, so poor Ophelia has

It sends some precious instance of itself
After the thing it loves.

Oph. [*Sings*] *They bore him barefaced on the bier;* 160
Hey non nonny, nonny, hey nonny;
And on his grave rains many a tear.—

Fare you well, my dove!

Laer. Hadst thou thy wits, and didst persuade revenge,
It could not move thus. 165

Oph. You must sing, *Down a-down, and you call him*

160. barefaced] *bare-faste* Q_2Q_3.
[Sings] Cap. Dyce, Sta. Huds. Glo. +. Song. Qq. Om. Ff, Rowe et cet.
161. Hey...nonny;] *Hey...nony:* or *Hey...noney:* Ff. Om. Qq, Pope+, Cap. Jen.
162. *on*] Ff, Rowe+, Cap. Cald. Knt, Sing. Dyce i, Sta. Ktly. *in* Qq et cet.
rains] F_3F_4, Rowe, Pope, Theob. Han. Cap. Cald. Knt, Sing. Sta. Ktly. *raines* F_1F_2. *remains* Warb. *rain* Coll. (MS). *rain'd* Qq et cet.
tear.] Q'76. *tear,* QqFf.
163. *Fare...dove*] As last line of the song (in Italics), Ff, Rowe+, Jen.; (in Roman) Qq. As in text first by Cap.
164, 165. *Hadst...thus.*] Prose in Ff, Pope.
166, 167. *You...a-down-a*] In Italics as a song first by Johns. Cap. indicated the present text by beginning '*Down*' with a capital; Steev. (1778) adopted it, and is followed by all edd. except Sta. Glo.+, who return to Johns. and insert [Sings] before '*You*;' and divide into two lines, the first ending *a-down.*
166–168. *You...daughter*] Three lines, ending *downe,......it,......daughter.* Qq. Prose, Ff et cet. except Sta. Glo.+.
166. *Down a-down*] *a downe a downe* Qq. *a down a down* Jen. Sta. Glo. Cla.
166. *and*] Ff, Rowe+, Jen. *And* Qq. *an* Cap. et cet.

sent her most precious senses after the object of her inflamed affection. WARBURTON: The cause of Ophelia's madness was grief, occasioned by the violence of her natural affection for her murdered father; her brother, therefore, with great force of expression, says: 'Nature is *fal'n* in love, and where 'tis *fal'n*.' [Thus Warburton's text.] To distinguish the passion of *natural affection* from the passion of love between the two sexes, *i. e. Nature*, or *natural affection is fal'n in love.* JOHNSON: These lines might have been omitted in the Folio without great loss, for they are obscure and affected; but, I think, they require no emendation. *Love* (says Laertes) is the passion by which *nature is most* exalted and *refined;* and as substances, *refined* and subtilised, easily obey any impulse, or follow any attraction, some part of nature, so purified and *refined*, flies off after the attracting object, after the thing it loves. CLARENDON: 'Fine' seems to mean 'delicately tender,' and 'instance' 'proof' or 'example.' 'The thing it loves' is here Polonius; the 'precious instance,' Ophelia's natural soundness of mind. Her sanity has followed her father to the grave. COLLIER (ed. 2): Lines 157–159 are struck through with a pen in the (MS), probably because they were not understood.

160. [Sings] I can find no music to this in CHAPPELL'S *Popular Music of the 'Olden Time.'*

161. nonny] NARES: Such unmeaning burdens are common to ballads in most languages. It appears from Florio's *Dict.* that the word had not always a decorous

a-down-a. Oh, how the wheel becomes it! It is the false 167
steward, that stole his master's daughter.

Laer. This nothing's more than matter.

Oph. There's rosemary, that's for remembrance; pray 170

167. *wheel becomes it*] *wheele becomes it* QqF_1. *wheeles become it* F_2, Rowe. *wheels become?* F_3F_4.

169. *nothing's*] *nothings* F_2F_3. *nothing is much* Q'76.

170. *There's....remembrance;*] Separate line, Ff, Rowe.

170. *that's*] *that* Q_4Q_5.

170, 171. *pray you*] *Pray* Ff, Rowe+, Knt, Dyce i, Glo. Cla.

pray...remember] [Sings] Pray, love, remember: Sta.

meaning. STEEVENS: I am informed that among the common people of Norfolk to *nonny* signifies to *trifle*, or *play with*.

165. **move**] WALKER (*Crit.* ii, 261): 'Move *me* thus;' at least I am all but sure that this is the true reading.

166, 167. **Down . . . a-down-a**] MALONE: Florio gives: Filibustacchina, *the burden of a countrie song, as we say hay doune a doune douna.* DYCE: Whether these words are rightly given I cannot determine. (On the modern stage they are *sung* by Oph.) CAMBRIDGE EDITORS (Note xxviii): The late Mr John Taylor, in a copy of the Var. 1813 now in the Library of Trin. Coll., Cambridge, has made the following note: 'Oph. gives the song without the Burthen first, and then she instructs them, "You must sing *a-down a-down*, and you (speaking to another) call him *a-down-a*."'

167. **wheel**] WARBURTON: We should read *weal*. She is now rambling on the ballad of the steward and his lord's daughter; and in these words speaks of the state he assumed. HEATH: Possibly by 'wheel' is here meant the burden of the ballad. DYCE (*Gloss.*) says that 'most critics seem now to agree with Steevens [*sic*] in' thus referring it to the burden or refrain; but CLARENDON asserts that no satisfactory example has been found of the word in this sense. STEEVENS cites a very apposite illustration 'from memory, from a book of which' he could not 'recollect the exact title or date;' unfortunately when Steevens does not adduce line, page, and title, his illustrations are to be received with caution; his wit was too ready at a pinch, and the simple reference to a 'black-letter quarto in my possession' was convenient, much like Sir Walter Scott's '*Old Play*.' The illustration in question (which has been repeated by several edd. since his day) is as follows: 'The song was accounted a good one, thogh it was not moche graced by the *wheele*, which in no wise accorded with the subject-matter thereof.' A conclusive quotation, if——. Steevens adds that 'Rota' is the ancient musical term in Latin for the burden of a song. JOHNSON suggests: 'perhaps the lady stolen by the steward was reduced to *spin*.' MALONE divests this suggestion of its tragic element by supposing that the wheel is here used in its ordinary sense, and that these words refer to the occupation of the girl who is supposed to sing the song alluded to by Oph. STAUNTON says it was, perhaps, the practice on the old stage for Oph. to play the 'wheel,' *i. e.* the refrain, upon her lute before these words. [If 'wheel' ever meant *refrain*, the meaning apparently had become obsolete when F_2 was printed. ED.]

168. **steward**] COLLIER: No such ballad is known. MOBERLY: By the false steward stealing his master's daughter she may mean that the rollicking chorus, instead of aiding the sense, steals away all its pathos and dirge-like character

you, love, remember; and there is pansies, that's for 171
thoughts.

Laer. A document in madness: thoughts and remembrance fitted.

Oph. There's fennel for you, and columbines; there's 175

171. *there is*] *there's* F_3F_4, Rowe+, Cap. (in Errata).

171. *pansies*] Johns. *Paconcies* F_1. *Pancies* $QqF_2F_3F_4$.

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169. **matter**] See II, ii, 95; and *Lear*, IV, vi, 178.

170. **rosemary**] See *Rom. & Jul.* IV, v, 79, and notes. HUNTER (ii, 259): The mind of Oph. is thrown off its poise by the shock which she had received; she thinks of marriage: with that comes the idea of rosemary, the sweet-scented rosemary, and she addresses him who should have been the bridegroom, Ham. himself, as her 'love.' She then feels her disappointment. Ham. is not there, and she turns to another flower wrought up in her wild attire, pansies, as more fitting her condition,—a flower connected with melancholy, then often called *thought*, and taking its name from it. 'There's a daisy; I would give you some violets, but,' &c. When the mind is unsettled, it is usual for some idea to recur which has been introduced at a critical period of the person's life. Now, when Laer. was warning Oph. against encouraging the attentions of Ham., he urged her to consider his trifling but as 'A *violet* in the youth of primy nature.' These words had remained imprinted on her mind, associated with the idea of Ham. and the idea of her brother, and they now recur to her memory when she again converses with her brother on the same unhappy subject. The violets withered when her father died. When Ham. had slain Pol. there was a final obstacle interposed to their union. STAUNTON: There is method in poor Ophelia's distribution. She presents to each the herb popularly appropriate to his age or disposition. To Laer., whom in her distraction she probably confounds with her lover, she gives 'rosemary' as an emblem of his faithful remembrance; and 'pansies' to denote love's 'thoughts' or *troubles*. DELIUS: Probably these flowers existed only in Ophelia's fantasy, and there was no distribution of real flowers to the persons present.

171. **pansies**] JOHNSON: 'For thoughts, because of its name, *pensées*.' In *N. & Qu.*, 22 Oct. 1864, FABIUS OXONIENSIS gives a number of the names by which this flower is known among rustics and old writers; see also BEISLY (*Sh. Garden*, p. 156).

173. **document**] EDINBURGH REVIEW (*Shakespearian Glossaries*, July, 1869): This word is here used in its earlier and etymological sense of instruction, lesson, teaching. This early signification is well illustrated in the *Fairy Queen* [i, 10, 19—Clarendon], 'her sacred booke . . . . She unto him disclosed every whit, And heavenly documents thereout did preach.' The word was habitually used in this sense in Shakespeare's day, but has now wholly lost its primitive signification, and is restricted to its secondary sense of written precepts, instructions, and evidences. CLARENDON: Cotgrave gives 'Document: m. A document, precept; instruction, admonition; experiment, example.'

175. **fennel**] MALONE: Oph. gives her fennel and columbines to the King. In *A Handfull of Pleasant Delites*, 1584, the former is thus mentioned: 'Fennel is for flatterers,' &c. See also Florio: Dare finocchio, *to give fennell . . . . to flatter, to*

rue for you; and here's some for me; we may call it herb 176
of grace o' Sundays; oh, you must wear your rue with a

176, 177. *herb of grace*] *herbe of Grace* Qq. *Herbe-Grace* F_2F_3. *Herb-grace* F_3F_4, Rowe, Cald. Knt, Dyce, Sta. White, Glo. Del. Huds.

177. *o'*] Theob. *a* QqFf, Rowe, Pope.

177. *Sundays*] *Sondaies* $Q_2Q_3Q_4$.

oh, you must] *you may* Qq, Pope+, Cap. Jen. Steev. Var. Coll. El. *you must* Cald.

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dissemble. NARES: This was generally considered an inflammatory herb, and was certainly emblematic of flattery. [Several instances are given.] STAUNTON: For the King she has 'fennel,' signifying 'flattery' and 'lust;' and 'columbines,' which marked ingratitude. DYCE (*Gloss.*): We may certainly suppose that she offers the King 'flattery,' though we do not agree with Staunton in supposing that here *fennel* signifies 'lust' also. BEISLY (p. 157) cites Holland's *Pliny* [p. 77, ed. 1635]: 'Fennel hath a singular property to mundifie our sight, and take away the filme or web that ouercasteth and dimmeth our eyes.' This property is noticed by most of our early writers on plants, and it is in reference to this quality that Oph. presents it to the King to clear his sight, just as the rosemary was given to Laer. to aid his memory.

175. columbines] STEEVENS: In *All Fools*, by Chapman, 1605: 'a columbine? No; that thankless flower fits not my garden.'—II, i. Gerard and other herbalists impute few, if any, virtues to them; and they may therefore be styled *thankless*, because they appear to make no grateful return for their creation. S[TEPHEN] W[ESTON]: Columbine was an emblem of cuckoldom on account of the horns of its nectaria, which are remarkable in this plant. HOLT WHITE: It was also emblematic of forsaken lovers: 'The columbine in tawny often taken Is then ascribed to such as are forsaken.'—Browne's *Britannia's Pastorals*, b. i, song ii, 1613. DYCE (*Gloss.*): But here Oph. is not assigning the columbine to herself, and, except herself, there is no 'love-lorn' person present.

176, 177. rue . . . Sundays] WARBURTON: The reason why 'rue' was called 'herb of grace' is because that herb was a principal ingredient in the potion which the Romish priests used to force the possessed to swallow when they exorcised them. These exorcisms being performed generally on a Sunday, in church before the whole congregation, is the reason why she says we call it 'herb of grace o' Sundays.' [DYCE says Warburton was only repeating what he had read in the works of a great divine,—Jeremy Taylor; see TODD *post*.] STEEVENS: I believe there is a quibble meant in this passage; 'rue' anciently signifying the same as *ruth*, *i. e.* sorrow. Oph. gives the Queen some, and keeps a proportion of it for herself. There is the same kind of play with the same word in *Rich. II*: III, iv, 104. 'Herb of grace' is one of the titles which Tucca gives to William Rufus, in Decker's *Satiromastix*. I suppose the first syllable of the surname *Ru*fus introduced the quibble. HENLEY: The following passage from Greene's *Quip for an Upstart Courtier* will furnish the best reason for calling *rue* herb of grace o' Sundays: '—some of them smil'd and said, *Rue* was called *Herbegrace*, which, though they scorned in their youth, they might weare in their age, and that it was never too late to say *Miserere*.' MALONE: 'Herb of grace' was not the *Sunday name*, but the *every-day* name of 'rue.' In the common dictionaries of Shakespeare's time it is called 'herb of grace.' See Florio s. v. *ruta*, and Cotgrave s. v. *rue*. There is no ground, therefore, for sup-

difference. There's a daisy; I would give you some violets, but they withered all when my father died; they say he made a good end,— 180

178. *daisy*] *Dayſie* F_1. *Daſie* $QqF_2F_3F_4$.

180. *he made*] *a made* Qq. *a' made* Cam.

posing with Warburton that 'rue' was called 'herb of grace' from its being used in exorcisms performed in churches on Sundays. Oph. only means, I think, that the Queen may with peculiar propriety on *Sundays*, when she solicits pardon for that crime which she has so much occasion to *rue* and repent of, call her 'rue' 'herb of grace.' After having given the Queen 'rue,' to remind her of the *sorrow* and *contrition* she ought to feel for her incestuous marriage, Oph. tells her she may wear it with a *difference*, to distinguish it from that worn by Oph. herself; because her tears flowed from the loss of a father, those of the Queen ought to flow for her guilt. TODD (ap. Caldecott) cites Jeremy Taylor's *A Dissuasive from Popery*, Part I, ch. ii, sect. ix: 'They [the Romish exorcists] are to try the devil by holy water, incense, sulphur, rue; which from thence, as we suppose, came to be called herb of grace.' CALDECOTT cites a passage from Edward Alleyn's letters [*Var.* 1821, vol. xxi, p. 390, and *Sh. Soc.* vol. ix, p. 26], which seems to imply that 'herb of grace' and 'rue' were different plants: 'Every evening' [Alleyn is telling his wife, whom he calls 'good sweete mouse,' to take precautions against the plague raging that year, 1593, in London] 'throwe water before your dore and in your bake sid, and have in your windowes good store of reue and herbe of grace.' That this 'herb of grace' was wormwood Malone shows by referring to the reply from Alleyn's parents to this letter: 'for your good cownsell . . . . we all thanck you, which wasse for keping of our howsse cleane . . . . and strainge our windowes with wormwode and rewe.' -*Sh. Soc.* vol. ix, p. 30.

178. **difference**] STEEVENS: This seems to refer to the rules of heraldry, where the younger brothers of a family bear the same arms *with a difference*, or mark of distinction. So, in Holinshed's *Reign of King Richard II*, p. 443: '—because he was the youngest of the Spensers, he bare a border gules for a difference.' There may, however, be somewhat more implied here than is expressed. You, madam (says Oph. to the Queen), may call your *rue* by its Sunday name, *herb of grace*, and so wear it with a difference to distinguish it from mine, which can never be anything but merely *rue*, *i. e.* sorrow. CALDECOTT: Between the ruth and wretchedness of guilt, and the ruth and sorrows of misfortune, it would be no difficult matter to distinguish. SKEAT (*N. & Qu.*, 25 Dec. 1869): There is no difficulty here if we do not force the words into some heraldic phrase. It merely means this: I offer you rue, which has two meanings; it is sometimes called *herb of grace*, and in that sense I take some for myself; but with a slight difference of spelling it means *ruth*, and in that respect it will do for you. This explanation is not mine,—it is Shakespeare's own; see *Rich. II:* III, iv, 105, 106. [A discussion on the meaning of this phrase is also to be found in *Edin. Rev.* July, 1869; *N. & Qu.* 25 Sept. 1869; 23 Oct. 1869, and 8 Jan. 1870.]

178. **daisy**] HENLEY: Greene, in his *Quip for an Upstart Courtier*, has explained the significance of this flower: '—Next them grew the dissembling daisie, to warne such light-of-love wenches not to trust every faire promise that such amorous bache-

[*Sings*] *For bonny sweet Robin is all my joy.* 181

Laer. Thought and affliction, passion, hell itself,
She turns to favour and to prettiness.

Oph. [*Sings*] *And will he not come again?*

181. [Sings] Cap. Om. QqFf, Rowe +, Jen. Steev. Del.
182. *Thought*] *Thoughts* Q'76.
affliction] *afflictions* Qq.
184. [Sings] Song. Qq. Om. Ff.
184, 185. he...he] *a...a* Qq. *a'...a'* Cam. Cla.

lors make them.' DYCE (*Gloss.*): Does Oph. mean that the daisy is for herself? CLARENDON: It does not appear to whom she gives it; probably either to the King or Queen.

179. **violets**] MALONE: In *A Handfull of Pleasant Delites*, above quoted, the violet is thus characterized: 'Violet is for faithfulnesse, Which in me shall abide.' CLARENDON: Perhaps she says this to Hor.

181. **[Sings]** CHAPPELL (*Popular Music of the 'Olden Time*,' vol. i, p. 233): This song is contained in Anthony Holborne's *Cittharn Schoole*, 1597; in Queen Elizabeth's *Virginal Book;* in William Ballet's *Lute Book;* and in many other manuscripts and printed books. There are two copies in William Ballet's *Lute Book*, and the second is entitled 'Robin *Hood* is to the greenwood gone;' it is, therefore, probably the tune of a ballad of Robin Hood, now lost. In Fletcher's *Two Noble Kinsmen*, II, i, the jailer's daughter, being mad, says, 'I can sing twenty more. . . . . I can sing *The Broom* and *Bonny Robin*.' In Robinson's *Schoole of Musicke* (1603), and in one of Dowland's Lute Manuscripts (D. d., 2. 11, Cambridge), it is entitled 'Robin is to the greenwood gone;' in Addit. MSS. 17,786 (Brit. Mus.), '*My* Robin,' &c.

182. **Thought**] MALONE: 'Thought' here, as in many other places, means *melancholy*. CALDECOTT: See *Prompt. Parv.*: '*Thowhte*, or hevynesse yn herte. *Mesticia, molestia, tristicia*.' [See III, i, 85.]

182. **passion**] Suffering. See *Mach.* III. iv, 57.

184. **[Sings]** CHAPPELL (*Popular Music of the 'Olden Time*,' vol. i, p. 237). This fragment, sung by Ophelia, was also noted down by W. Linley. It appears to

And will he not come again? 185
No, no, he is dead,
Go to thy death-bed,
He never will come again.
His beard was white as snow,
All flaxen was his poll; 190
He is gone, he is gone,
And we cast away moan;
God ha' mercy on his soul!

186, 187. Two lines, Johns. One, Qq Ff, Rowe+.
187. Go to thy] *Gone to his* Coll. ii (MS), El.
189. was] Johns, Jen. Coll. ii (MS). *as* Ff, Rowe, Pope, Han. Cald. Knt, El. Sta. Del. *is* Knt ii. *was as* Qq et cet.
190. All flaxen] *Flaxen* Qq, Jen.
poll] Han. *pole* QqFf.
191, 192. Two lines, Johns. One, QqFf, Rowe+.
193. God ha' mercy] Coll. *God a mercy* Qq. *Gramercy* Ff, Rowe+, Cap. Cald. Knt, Sta. White. *God a' mercy* Jen. *God 'a mercy* Mal. Steev. Bos.
193, 194. God...*souls*,] One line, ending the song with *God buy you* in a separate line, Qq.

be a portion of the tune entitled '*The Merry Milkmaids*,' in *The Dancing Master*, 1650, and *The Milkmaids' Dumps*, in several ballads.

187. Go] COLLIER (ed. 2): The reference is to the person who is dead, therefore the (MS) correctly has *Gone*.

189. STEEVENS: This and several circumstances in the character of Oph. seem to have been ridiculed in *Eastward Hoe* by Jonson, Chapman, and Marston, 1605: 'His head as white as milk, All flaxen was his hair; But now he is dead, And lain in his bed, And never will come again,' III, i. SINGER: Hamlet is the name of a foolish footman in the same scene. I know not why this should have been considered an attack on Sh.; it was the usual license of comedy to sport with everything serious and even sacred. Hamlet Travestie may as well be called an invidious attack on Sh.

193, 194. God . . . souls,] STEEVENS: This is the common conclusion to many of the ancient monumental inscriptions. Berthelette, the publisher of Gower's *Con-*

And of all Christian souls, I pray God.—God be wi' you! [*Exit*
Laer. Do you see this, O God! 195
King. Laertes, I must commune with your grief,
Or you deny me right. Go but apart,
Make choice of whom your wisest friends you will,
And they shall hear and judge 'twixt you and me.
If by direct or by collateral hand 200
They find us touch'd, we will our kingdom give,

194. *of*] Om. Q_4Q_5. *on* Johns.
Christian] *Chriſtians* Qq.
I pray God] Om. Qq, Pope+, Jen.
God be wi' you] Cap. Separate line, QqFf. *God buy you* Q_2Q_3. *God buy yous* Q_4Q_5. *God buy ye* F_1F_2. *God bu' ye* F_3. *God b'w'ye* F_4, Rowe+, Jen. Dyce. *b' wi' you* White, Huds. *be wi' ye* Glo.
[Exit.] Exeunt Ophelia. F_1. Om. Qq. Exit dancing distractedly. Coll. (MS).

194, 195. *And...God?*] *And peace be with his ſoul and with all Lovers ſouls.* Q'76.
195. *Do you see this, O God?*] Cap. *Doe you this ô God.* Qq. *Do you ſee this, you gods?* Ff (*Gods* F_1), Rowe+.
196. *commune with*] *common with* F_1, Cald. Knt, El. *ſhare in* Q'76.
197. *deny*] *deney* Q_4.
200. *collateral*] *colaturall* $Q_2Q_3Q_4$. *collaturall* Q_5. *Colaterall* F_1. *Collaterall* F_2.
201. *kingdom*] *kindome* Q_4.

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fessio Amantis, 1554, speaking first of the funeral of Chaucer, and then of Gower, says: '—— he lieth buried in the monasterie of Seynt Peter's at Westminster, &c. *On whose soules and all christen, Jesu have mercie.*' MOBERLY: So, with this most touching prayer, Oph. goes to meet her death. It displays admirably her simple and loving spirit, and seems to be a protest beforehand against the hard-hearted law which hinders her having the full Christian burial-rites.

194 of] For instances of 'of' used for *on*, see ABBOTT, § 175 and § 181.

195. JENNENS: 'Do you see this?' is spoken to the King; and 'O God!' is only an exclamation expressing the anguish of Laertes's mind on the sight of his sister's frenzy. [So in Jennens's text. ED.]

196. commune] STEEVENS: To *common* of F_1 is to 'commune,' which, pronounced as anciently spelt, is still in frequent provincial use. So, in *The Last Voyage of Captaine Frobisher*, by Dionyse Settle, bl. l., 1577: 'Our Generall, repayred with the ship boat to common or sign with them.' Again, in Holinshed's account of Jack Cade's insurrection: '— to whome were sent from the king the archbishop, &c., to common with him of his griefs and requests.' BOSWELL: Surely the word *common* in F_1 means, I must be allowed to participate in your grief, to feel *in common* with you. [GRANT WHITE, in his excellent *Sh. Scholar*, p. 421, was beguiled by the 'homely strength' of the F_1 text into approval of Boswell's interpretation of it, much to DYCE'S 'surprise,' who pronounced it 'most erroneous;' the two words, *common* and 'commune,' are mere variations in spelling of the same word; they were both accented alike, on the first syllable,—as Grant White afterwards remarked in his edition. And HUDSON says Milton so accents 'commune,' and so also even Wordsworth. ED.]

198. CLARENDON: That is, 'of your wisest friends, whom you will.'

Our crown, our life, and all that we call ours,
To you in satisfaction. But if not,
Be you content to lend your patience to us,
And we shall jointly labour with your soul 205
To give it due content.

Laer. Let this be so;
His means of death, his obscure burial,
No trophy, sword, nor hatchment, o'er his bones,
No noble rite, nor formal ostentation,
Cry to be heard, as 'twere from heaven to earth, 210
That I must call't in question.

King. So you shall;
And where the offence is let the great axe fall.
I pray you, go with me. [*Exeunt.*

SCENE VI. *Another room in the castle.*

Enter HORATIO *and a* Servant.

Hor. What are they that would speak with me?

204. *patience*] *paience* F_2.

207. *burial*] F_3F_4, Rowe, Cap. Cald. Knt, Sing. Dyce, Sta. White, Ktly, Del. Huds. *buriall* F_1F_2. *funerall* Qq et cet.

208. *trophy*] *trophe* Q_2Q_3. *trophæ* Q_4Q_5. *Trophee* Ff. *trophey* Q'76.

trophy, sword,] *trophe sword,* Q_2Q_3. *trophy sword,* Pope, Han. *trophee sword,* Cap.

209. *rite*] *right* Qq.

210. *heaven to earth*] *earth to heaven* Q'76.

211. *call't*] *call* Ff, Rowe, Pope.

SCENE VI.] Cap. SCENE VIII. Pope, Han. Warb. Johns. Jen.

Another...] Another Room in the same. Cap.

Enter...] Cap. Enter Horatio, with an Attendant. Ff. Enter Horatio and others. Qq.

1-3. *What...in*] Verse (ending the lines *sir...in.*), Cap. Steev. Var. Cald. Knt, Ktly.

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201. touch'd] CLARENDON: Implicated in the guilt of Polonius's murder.

207. means] ABBOTT, § 423: That is, the means of his death. See I, iv, 73; III, ii, 321.

208. hatchment] SIR J. HAWKINS (*Var.* 1821): This practice is uniformly kept up, to this day. Not only the sword, but the helmet, gauntlet, spurs, and tabard (*i. e.* a coat whereon the armorial ensigns were anciently depicted, from whence the term *coat of armor*), are hung over the grave of every knight.

209. ostentation] CALDECOTT: 'Ostentation,' or *ostent*, seems to have been a term which fashion had in some sort appropriated to funeral pomp or the show of heavy and deep depression.

211. That] For instances of the omission of *so* before 'that,' see IV, vii, 148; and ABBOTT, § 283.

212. axe] WARBURTON suggests and reads *tax*, *i. e.* penalty, punishment

Serv. Sailors, sir; they say they have letters for you.

Hor. Let them come in.— [*Exit Servant.*

I do not know from what part of the world
I should be greeted, if not from Lord Hamlet. 5

Enter Sailors.

First Sail. God bless you, sir.

Hor. Let him bless thee too.

First Sail. He shall, sir, an't please him. There's a letter for you, sir,—it comes from the ambassador that was bound for England,—if your name be Horatio, as I am let 10 to know it is.

Hor. [*Reads*] *Horatio, when thou shalt have overlooked this, give these fellows some means to the king; they have letters for him. Ere we were two days old at sea, a pirate of very warlike appointment gave us chase. Finding our-* 15 *selves too slow of sail, we put on a compelled valour; in the grapple I boarded them; on the instant they got clear of our ship; so I alone became their prisoner. They have dealt with me like thieves of mercy; but they knew what they*

2. Serv.] Gent. or Gen. Qq.
Sailors] *Saylors* F_1F_2. *Sea-faring men* Qq, Cam. Cla.
3. [Exit...] Han. Om. QqFf.
5. *greeted, if*] *greeted. If* Qq.
Sailors.] Saylor. Ff (Sailor F_4).
6, 8. First Sail.] 1. S. Cap. Say. Qq F_1F_2. Sayl. F_3. Sail. F_4.
God...him] *Save you Sir* Q'76.
6. *you*] *your* F_2.
8. *He*] *A* Qq.
an't] *and* Qq. *and 't* $F_1F_2F_3$.
9. *comes*] *came* Qq.
ambassador] *Embassador* Qq. *Ambassadours* $F_1F_2F_3$. *Ambassadour* F_4. *ambassadors* Cald. Knt.
12. Hor. [Reads] Reads the Letter. Ff. Hor. Qq.
16. in] Ff, Rowe, Cap. Knt, Dyce i, Sta. Del. *and in* Qq et cet.

10. **let to know**] CLARENDON: Caused to know, informed. Compare the phrase 'do to wit.'

13. **means**] CALDECOTT: Means of access, introduction.

14 **pirate**] COLERIDGE: This is almost the only play of Sh. in which mere accidents, independent of all will, form an essential part of the plot;—but here how judiciously in keeping with the character of the over-meditative Ham., ever at last determined by accident or by a fit of passion.

19. **thieves of mercy**] CLARENDON: Merciful thieves. See note on I, ii, 4.

19, 20. **what they did**] MILES (p. 70) maintains that this capture was not accidental, but was pre-arranged by Ham., who hints at it when he says to the King (IV, iii, 47), 'I see a cherub that sees them,' but alludes to it most positively and specifically at

did; I am to do a good turn for them. Let the king have 20
the letters I have sent; and repair thou to me with as much
haste as thou would'st fly death. I have words to speak
in thine ear will make thee dumb; yet are they much too
light for the bore of the matter. These good fellows will
bring thee where I am. Rosencrantz and Guildenstern hold 25
their course for England; of them I have much to tell thee.
Farewell.

He that thou knowest thine, HAMLET.

20. good] Om. Qq.
22. haste] *hast* F_2F_3. *speede* Q_2Q_3. *speed* Q_4Q_5, Cap. Glo. +.
would'st] *wouldest* $Q_2Q_3F_2F_3F_4$, Pope +, Jen. White, Cam. Cla.
23. thine] *your* Ff, Rowe, Cald. *thy* Pope +.
24. bore of the] *bord of the* Qq. Om. Q'76, Pope, Theob. Han. Warb.
26. much] *as much* F_3F_4, Rowe.
28. *He that...thine,*] *So that...thine* Qq. Om. Q'76.

the close of the interview with his mother: 'O 'tis most sweet When in one line two crafts directly meet.'—'If the word *crafts* had its present maritime significance in Shakespeare's time, the pun alone is conclusive of a pre-arranged capture. *How* arranged is neither here nor there; but opportunities of chartering a free cruiser could not have been wanting to a prince of Denmark, and, what is more significant, *the fleet of Fortinbras was then in port at Elsinor.* There is an understanding, just ever so vaguely glanced at, between the two young princes. But the following lines admit of but one interpretation: "*Let it work; For 'tis the sport to have the enginer Hoist with his own petar; and 't shall go hard* BUT I WILL DELVE ONE YARD BELOW THEIR MINES AND BLOW THEM AT THE MOON!" One would think it require i a miraculous allowance of critical obtuseness to ignore a counterplot so strikingly pre-announced.... To make assurance doubly sure, comes the letter to Hor., "In the grapple *I boarded them*; on *the instant* they got clear of *our ship*; so I *alone* became their prisoner. They dealt with me like *thieves of mercy*; BUT THEY KNEW WHAT THEY DID." Can circumstantial proof go farther? Could any twelve men of sense, on such a record, acquit Ham. of being an accessory before, as well as after the fact?' [See SNIDER, Appendix, Vol. II, p. 183.]

21. **as**] CLARENDON: We must either take 'as' = *as though*, or supply *withal* after 'death.'

23. **will make**] For instances of the omission of the relative, see ABBOTT, § 244, and *Macb.* V, vii, 7.

24. **bore**] JOHNSON: The calibre of a gun, or the capacity of the barrel. 'The matter would carry heavier words.' TSCHISCHWITZ cannot persuade himself that 'bore' is not a verbal substantive from 'to bear,' and means 'capacity for bearing.'

28. CLARKE: This simple yet strong conclusion to his sedate but most earnest letter to his bosom-friend might, we think, fully serve to denote Hamlet's perfect sanity. Madmen do not write in a style thus condensed and pertinent; if they are warm they are violent, if they are fervent they are excited; but here is warmth of friendship with staid expression, fervour of feeling with sobriety of assurance.

Come, I will make you way for these your letters;
And do't the speedier, that you may direct me 30
To him from whom you brought them. [*Exeunt.*

SCENE VII. *Another room in the castle.*

Enter KING *and* LAERTES.

King. Now must your conscience my acquittance seal,
And you must put me in your heart for friend,
Sith you have heard, and with a knowing ear,
That he which hath your noble father slain
Pursued my life.

Laer. It well appears; but tell me 5
Why you proceeded not against these feats,
So crimeful and so capital in nature,
As by your safety, wisdom, all things else,
You mainly were stirr'd up.

King. Oh, for two special reasons,
Which may to you perhaps seem much unsinew'd, 10
But yet to me they are strong. The queen his mother

29. *make*] Q_4Q_5, Pope+, Jen. Glo.+, Dyce ii. Om. Q_2Q_3. *give* Ff et cet.
31. [Exeunt.] Exit. Ff.
SCENE VII.] Cap. SCENE IX. Pope+, Jen.
Another...castle.] Cap. (subs.).
4. *which*] *who* Q'76.
6. *proceeded*] *proceede* $Q_2Q_3Q_4$. *proceed* Q_5.
7. *crimeful*] *criminall* Qq. Jen. Coll.
8. *safety,*] *safetie, greatnes,* Q_2Q_3. *safety, greatnes,* Q_4. *safetie, greatnesse,* Q_5. *safety, greatness,* Jen. Steev. Var. Cald. Coll. Sing. El. Ktly, Huds.
9. *O, for two*] *For two* Q'76. *Two* Pope, Theob. Han. Warb.
10. *to...unsinew'd*] *to you perhaps seem weak* Q'76.
unsinew'd] *vnsinnow'd* Qq. *vnsinnowed* F_1F_2. *unsinewed* F_3F_4.
11. *But*] *And* Ff, Rowe+, Jen. Cald. Knt, Ktly, Del.
they are] *tha'r* Qq. *are* Pope+ *they're* Q'76, Dyce ii, Cam. Huds.

1. **acquittance seal**] For other similar instances of Shakespeare's use of legal phraseology in reference to seals, see RUSHTON, *Sh. a Lawyer*, p. 29.

3. **Sith**] See II, ii, 6; IV, iv, 45.

7. **crimeful**] CLARENDON: The Ff are probably right in giving this rarer word, which is not used elsewhere by Sh.

8. CLARENDON: The Qq make this line an Alexandrine. But this is no grave objection, as the next line is Alexandrine also. WALKER (*Crit.* iii, 269) proposed to make 'As by' a line by itself, but withdrew it, as 'much too harsh.'

Lives almost by his looks; and for myself,— 12
My virtue or my plague, be it either which,—
She's so conjunctive to my life and soul,
That, as the star moves not but in his sphere, 15
I could not but by her. The other motive,
Why to a public count I might not go,
Is the great love the general gender bear him;
Who, dipping all his faults in their affection,
Would, like the spring that turneth wood to stone, 20
Convert his gyves to graces; so that my arrows,

13. *be it*] *be't* Pope+, Jen. Dyce ii, Huds.
either which] *either* Q'76. *either-which* Sing. ii, Ktly.
14. *She's so conjunctive*] *She is ſo concliue* Qq. *She is ſo precious* Q'76.
18. *general gender*] *people* Q'76.
20. *Would*] *Worke* Qq. *Work* Jen. Mal. Steev. Bos. Coll. El. White.
21. *gyves*] *Giues* QqF_4.
that] Om. Pope, Han.

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13. **be . . . which**] ABBOTT, § 273: There is, perhaps, a confusion between 'be it either,' and 'be it whichever of the two.' Perhaps, however, 'either' may be taken in its original sense of 'one of the two,' so that 'either which' is 'which-one-so-ever of the two.'

17. **count**] ABBOTT, § 460: For *account*.

18. **general gender**] JOHNSON: The *common race* of the people. DELIUS: 'Gender' is applied to herbs in *Oth*. I, iii, 326. CALDECOTT: See 'the general,' II, ii, 416.

20. **Would**] CLARENDON: The Qq make 'convert' indicative instead of infinitive. But 'Would convert' seems required by the context.

20. **spring**] JOHNSON: This simile is neither very seasonable in the deep interest of this conversation, nor very accurately applied. If the spring had changed base metals to gold, the thought had been more proper. REED: The allusion is to the qualities of the dropping-well at Knaresborough, in Yorkshire. Camden (1590, p. 564) thus mentions it: 'Sub quo fons est in quem ex impendentibus rupibus aquæ guttatim distillant, unde *Dropping Well* vocant, in quem quicquid ligni immittitur, lapideo cortice brevi obduci et lapidescere observatum est.' CLARENDON: Lily has: 'Would I had sipped of that ryuer in Caria, which turneth those that drinke of it to stones.'—*Euphues*, p. 63, ed. Arber.

21. **gyves**] THEOBALD (Nichols's *Lit. Hist.* ii, 576): I own I do not understand this. I have conjectured *gybes, i. e.* even gybes, mocks, fleering, &c., would in him be construed graces. [This was not repeated in Theobald's ed., but it is adopted by Tschischwitz. ED.] ELZE: Perhaps we should read *crimes*. CLARKE: That is, turn all my attempts to restrain him into so many injuries perpetrated against his innocence and good qualities. DANIEL (p. 76): Read *gyres, i. e.* his 'wild and whirling' actions, his mad eccentricities. CLARENDON: Compare, 'And made their bends adornings.'—*Ant. & Cleo.* II, ii, 213. ELZE (*Shakespeare-Jahrbuch*, xi, 295, and also *The Athenæum*, 20 Feb. 1869): The corruption appears to be here not in

Too slightly timber'd for so loud a wind, 22
Would have reverted to my bow again,
And not where I had aim'd them.

Laer. And so have I a noble father lost; 25
A sister driven into desperate terms,
Whose worth, if praises may go back again,
Stood challenger on mount of all the age

22. *timber'd*] *tymberd* Q_2Q_3. *tymbered* Q_4. *timbered* Q_5. *timbred* Ff.
loud a wind] *loued Arm'd* Q_2Q_3. *loued armes* Q_4Q_5. *loved arms* Q'76.
24. *And*] *But* Qq.
not] *not gone* Ktly.
had] *haue* Qq.
24. *aim'd*] *arm'd* F_2.
25. *have I*] *I have* Q_5.
26. *desperate*] *desprat* Q_2Q_3.
27. *Whose worth*] *Who was* Ff. *Who has* Johns. *Who, once* Quincy (MS).
28. *mount*] *the mount* Q'76.

'gyves,' but in 'graces.' How can corporeal 'gyves' be converted into incorporeal, abstract 'graces'? That is more than even the well at Knaresborough could do. An abstract noun in this connection ruins the whole metaphor, and is illogical. If we substitute some abstract noun for 'gyves,' while restoring logical propriety, we deprive the simile of all significant clearness, force, and depth, and to introduce the wonder-working spring in order to compare together two abstract qualities would be pointless, and assuredly not in accordance with Shakespeare's genius and style. Read, therefore: *graves*. *Graves*, now spelled *greaves*, is found also in 2 *Hen. IV*: IV, iv, 50, where, as here, something mean becomes ennobled. For the spelling, compare 'thraves,' instead of *threaves* (Chapman's *Iliad*, xi, 477); and 'stale,' instead of *steale* or *stele* (*Ib.* iv, 173). STRATMANN praises this emendation of Elze's as judicious.

22. JENNENS finds the reading of the Ff so unnatural and impossible that he adopts that of Q_2Q_3, reading *so loved, arm'd*, and paraphrases, 'Too slightly timbered for one so loved and armed with the affections and veneration of the people.' The *armes* of Q_4 are put for the person *armed*, and the love applied to them which is meant for him. In both these readings we have the idea of a suit of armor reverberating an arrow back to its bow, which is not only possible, but just. STEEVENS: The reading of the Ff, however, is supported by Ascham's *Toxophilus*: 'Weake bowes, and lyghte shaftes can not stande in a rough wynde.' [p. 151, ed. Arber.]

25, 26. **have . . . driven**] ABBOTT, § 425: Here note that though the first line could be re-transposed, and Laer. could naturally say, 'I have lost a father,' on the other hand he could not say, 'I have driven a sister,' without completely changing the sense. 'Have' is here used in its original sense, and is equivalent to 'I find.' When 'have' is thus used without any notion of action, it is separated from the participle passive. See I, ii, 215; III, iii, 38.

27. **praises**] JOHNSON: If I may praise what has been, but is now to be found no more.

28. **on mount**] CALDECOTT: On the highest ground, in the fullest presence of the age, to give a general challenge in support of her excellence. [I think Caldecott failed to see that 'of all the age' qualifies 'challenger.' Her worth challenged

For her perfections. But my revenge will come.
King. Break not your sleeps for that; you must not
think 30
That we are made of stuff so flat and dull
That we can let our beard be shook with danger
And think it pastime. You shortly shall hear more;
I loved your father, and we love ourself;
And that, I hope, will teach you to imagine— 35

Enter a Messenger, *with letters*.

How now! what news?
Mess. Letters, my lord, from Hamlet;
This to your majesty; this to the queen.
King. From Hamlet? who brought them?
Mess. Sailors, my lord, they say; I saw them not;
They were given me by Claudio; he received them 40

29. *perfections. But*] *perfections*—— *but* Theob. Han. Warb. Ktly.
my] Om. Pope, Han.
30. *Break...think*] Two lines, Ff.
32. *beard*] *berd* Q_4. *beards* Q'76.
with danger] *of danger* Cap. conj. (*Notes*, i, p. 29).
33. *pastime*] *paſtime* F_2.
shortly shall] *shall soon* Pope+.
34. *ourself*] *your ſelfe* F_2. *your ſelf* F_3F_4, Rowe, Pope.
35. *imagine*—] *imagine*. Q1.

Enter...] Enter a Meſſenger. Ff. ...a Gentleman. Cap. After *news?* line 36, Theob. Warb. Johns. Jen. Steev. Var. Cald. Knt, Coll. El. White.
36. *How...Hamlet*] Om. Qq, Pope, Han.
36, 37. *Letters...queen*] Theob. Prose, Ff, Rowe.
37. *This to your*] *Theſe to your* Qq, Pope+, Cap. Jen.
38. *Hamlet?*] *Hamlet*, Qq.

all the age to deny her perfection. ED.] COLLIER (ed. 2): The (MS) reads *sole* challenger. MOBERLY: The allusion seems to be the coronation ceremony of the Emperor of Germany [Austria?] as King of Hungary; when on the Mount of Defiance, at Presburg, he unsheathes the ancient sword of state, and shaking it towards North, South, East, and West, challenges the four corners of the world to dispute his rights.

30. **sleeps**] See I, i, 173. DYCE quotes from Phaer's *Virgil, Æneidos*, ii: 'The towne . . . . in sleepes [the original *somno*] and drinking drownd;' and refers to 2 *Hen. IV*: IV, v, 69, where he also reads 'sleeps.'

32. **with**] For instances of 'with' equivalent to *by*, see *Macb.* III, i, 62; IV, ii, 32; and ABBOTT, § 193.

34. **I . . . ourself**] SEYMOUR (ii, 196), losing sight of the distinction here implied between the feelings of a man and those of a king, says that in the beginning of this speech the King seems to have forgotten the pompous dignity of his plural distinction.

Of him that brought them.

King. Laertes, you shall hear them.—
Leave us. [*Exit Messenger.*

[*Reads*] *High and mighty, You shall know I am set naked on your kingdom. To-morrow shall I beg leave to see your kingly eyes; when I shall, first asking your pardon* 45 *thereunto, recount the occasion of my sudden and more strange return.*

HAMLET.

What should this mean? Are all the rest come back?
Or is it some abuse, and no such thing? 50

Laer. Know you the hand?

King. 'Tis Hamlet's character. 'Naked!'
And in a postscript here, he says 'alone!'
Can you advise me?

Laer. I'm lost in it, my lord. But let him come; 55

41. *Of...them.*] Om. Ff, Rowe+, Cald. Knt.
hear] Om. F_2. *read* F_3F_4.
41, 42. *Laertes...us.*] One line, Qq, Jen. Knt.
42. *us.*] *us, all—* (reading *Laertes...all—* as one line) Pope+.
[Exit...] Om. Qq.
43. [Reads] Cap. (after *mighty,*) Om. QqFf.
44. shall I] *I shall* Jen.
45, 46. first...thereunto,] (*first...pardon*) *thereunto* Q'76.
45. asking your] *asking you* QqF_4, Rowe, Pope.
45, 46. pardon thereunto,] *pardon, there-vnto* $Q_2Q_3Q_4$. *pardon, thereunto* Q_5.
46. occasion] *Occasions* Ff, Rowe, Bos. Knt, Coll. Dyce i, Sta. White, Del. Huds.
and more strange] Om. Qq, Pope +, Cap. Jen. *and most strange* Anon.*
48. *Hamlet.*] Om. Qq, Jen.
50. *abuse, and*] *abuse? Or* Ff, Rowe *abuse, or* Knt
52–54. *'Tis...me?*] Prose, Ff, Rowe. Ending the lines (*character;...says*)...*me?* Pope+, Jen. El.
52–53. *'Naked!'...'alone.'*] As quotations, Johns.
54. *advise*] *deuise* Qq.
55. *I'm*] *I am* Qq, Cap. Steev. Var Cald. Knt, Sing. Ktly.

41. **Of him**] WALKER (*Crit.* iii, 208): 'Him' for *them*, I suspect. [Would 'he received *them* of *them* that brought *them*' be tolerable? ED.] TSCHISCHWITZ thinks he has mended matters by giving this speech to a *servant* instead of to a *messenger*.

45. **eyes**] CLARENDON: See IV, iv, 6.

47. **more strange**] ABBOTT, § 6: 'My sudden, and even more strange than sudden.'

49. **should**] See *Macb.* IV, iii, 49, or ABBOTT, § 325.

52. **character**] WALKER (*Crit.* iii, 269): The verse seems to require that this word (*charácter*, as it is, frequently at least, accented in the old poets) should be pronounced *ch'racter*, as it is in Middleton's *The Roaring Girl*, Prologue, 'With wings more lofty; thus her character lies.' [—p. 435, ed. Dyce.]

It warms the very sickness in my heart, 56
That I shall live and tell him to his teeth,
'Thus didest thou.'
King. If it be so, Laertes,—
As how should it be so? how otherwise?—
Will you be ruled by me?
Laer. Ay, my lord; 60
So you will not o'errule me to a peace.
King. To thine own peace. If he be now return'd,
As checking at his voyage, and that he means

57. *shall*] Om. Qq.
and tell] *to tell* Han.
58. *didest*] *diddeſt* Ff. *didſt* Qq, Jen. *diest* Marshall, from Q_1.
58-60. *If it...me?*] Two lines, the first ending *so?* Ff, Rowe.
60, 61. *Ay...peace.*] One line, QqFf, Rowe+, Jen. Cald. Knt, White.
Ay...So you will] Steev. *I my Lord, ſo you will* Qq. *If ſo you'l* Ff, Rowe, Knt, White. *I, so you'll* Pope+. *Ay; so you'll* Johns. *I will, my lord; So you will* Cap. Ktly. *If you'll not* Cald.
62. *return'd*] *returned* Qq.
63. *checking at*] *the King at* Q_2Q_3. *liking not* Q_4Q_5, Pope+, Jen. Coll. El. *kecking at* Long MS.*

58. **Thus . . . thou**] STAUNTON: The reading of Q_1 may be thought superior by some.

59. **As . . . otherwise**] DELIUS: We should expect 'How should it *not* be so?' Sh. is elsewhere inexact in repeating and in omitting the negative. KEIGHTLEY (*Expositor*, p. 295): It is manifest that *but* or *not* has been omitted. [Keightley reads 'should it *but*' in his text.] CLARENDON: Perhaps the first clause refers to Hamlet's return, the second to Laertes's feelings. MARSHALL (p. 197): If the 'should' were italicised we might make sense of it, thus: 'If it be so'— (*i. e.* if Ham. has come back because, on consideration, he did not choose to go to England)—'As how *should* it be so?' (*i. e.* how should there be any question about it being so?)—'How (could it be) otherwise?' I admit that in this case we should expect 'if' to be repeated.

60. **Will . . . me?**] WHITE: The most un-Shakespearian want of accord between the rhythm and the sense of this hemistich,—the accent being thrown upon 'by' instead of 'me,'—warrants the opinion that the intelligent correction in the Folio is by authority. [It is to be borne in mind that White supposes 'ruled' is to be pronounced as a dissyllable. In his text he prints 'rul'd,' and, following the Ff, omits 'Ay, my lord.' ED.]

60. **my lord**] WALKER (*Crit.* iii, 270): Perhaps 'my *good* lord.'

63. **As**] ABBOTT, § 115: 'As' is used nearly redundantly before participles to denote a cause, 'inasmuch as.'

63. **checking**] STEEVENS: The phrase is from falconry. 'For who knows not, quoth she, that this hawk, which comes now so fair to the fist, may to morrow check at any lure?'—Hinde's *Eliosto Libidinoso*, 1606. DYCE (*Gloss.*): Applied to a hawk when she forsakes her proper game and follows some other of inferior kind that crosses her in her flight. CLARENDON: Compare *Twelfth Night*, II, v, 124, and

No more to undertake it, I will work him
To an exploit now ripe in my device, 65
Under the which he shall not choose but fall;
And for his death no wind of blame shall breathe;
But even his mother shall uncharge the practice,
And call it accident.

Laer. My lord, I will be ruled;
The rather, if you could devise it so 70
That I might be the organ.

King. It falls right.
You have been talk'd of since your travel much,
And that in Hamlet's hearing, for a quality
Wherein, they say, you shine; your sum of parts
Did not together pluck such envy from him, 75
As did that one, and that, in my regard,
Of the unworthiest siege.

Laer. What part is that, my lord?

King. A very riband in the cap of youth,
Yet needful too; for youth no less becomes
The light and careless livery that it wears 80
Than settled age his sables and his weeds,
Importing health and graveness. Two months since,

65. *device*] *devise* Qq, Pope, Cap.
67. *breathe*] *breath* F_2F_3, Cap.
68. *even*] *e'en* Pope +.
69. *accident*] *accedent* $Q_2Q_3Q_4$.
69–82. Laer. *My lord...graveness.*] Om. Ff.
69. *My lord,*] Om. Pope +.
71. *organ*] *instrument* Q'76, Rowe, Pope.
78. *riband*] *ribaud* Q_2. *feather* Q'76, Rowe, Pope, Theob. Han. Warb.
82. *Two months since*] *Some two monthes hence* Ff, Cald. Knt.

III, i, 71. The use of the word is not quite the same here, because the voyage was Hamlet's 'proper game,' which he abandons. COLLIER (ed. 1): 'Checking at' was doubtless introduced in the Ff as a conjectural emendation. [Not repeated in Collier's ed. 2.] DYCE: The Ff reading is much more in Shakespeare's manner than *liking not*.

68. **uncharge**] CALDECOTT: Acquit of blame. CLARENDON: The word is probably coined by Sh. for the nonce.

68. **practice**] CLARENDON: Plot, stratagem, treachery. See IV, vii, 139; V, ii, 304.

77. **siege**] JOHNSON: Of the lowest rank. CLARENDON: Seat, thence *rank*, because people sat at table and elsewhere in order of precedence.

82. **health**] WARBURTON: But a warm furred gown rather implies sickness than

Here was a gentleman of Normandy;—
I've seen myself, and served against, the French,
And they can well on horseback; but this gallant 85
Had witchcraft in't; he grew into his seat,
And to such wondrous doing brought his horse
As he had been incorpsed and demi-natured
With the brave beast. So far he topp'd my thought
That I, in forgery of shapes and tricks, 90
Come short of what he did.

Laer. A Norman, was't?

King. A Norman.

83. *Normandy;—*] *Normandy.* Ff. *Normandy,* Qq, Cald.
84. *I've*] *I haue* Qq.
against,] Han. *againſt* QqFf.
85. *can*] *ran* Ff, Rowe, Cald. Knt i.
86. *into*] Ff, Rowe, Cald. Knt, Sta. *vnto* Qq et cet.
87. *doing*] *doings* Cald.
88. *As*] *And* Rowe.
he had] Q'76. *had he* QqFf, Cam. Cla.
89. *topp'd*] *topt* Qq. *paſt*, Ff, Rowe, Pope, Han. Cald. Knt.
my thought] *me thought* Qq.
91. *Come*] *Came* Cap. conj. (*Var. Readings*, p. 30) Cla.

'health.' Sh. wrote *wealth*, *i. e.* that the wearers are rich burghers and magistrates. [MOBERLY: This emendation gives better sense.] JOHNSON: 'Importing' here may be not *inferring* by logical consequence, but *producing* by physical effect. A young man regards *show* in his dress, an old man, *health*. MALONE: 'Importing health' means *denoting an attention to health*. STEEVENS: 'Importing' may only signify,—*implying*, *denoting*. Malone's explanation may be the true one. CLARENDON adopts Malone's explanation. [See *Rom. & Jul.* I, i, 86. May not this be an instance of what CORSON (*Cornell Rev.* Nov. 1876) calls *respective* construction, and 'health' refer to 'careless livery,' and 'graveness' to 'sables' and 'weeds'? Compare III. i, 151: 'The courtier's, scholar's, soldier's, eye, tongue, sword;' also *Macb.* I, iii, 60: 'speak thou to me who neither beg nor fear your favour nor your hate;' *Wint. Tale*, III, ii, 164: 'though I with death, and with Reward, did threaten and encourage him.' For these and other instances of similar construction, see the *Cornell Rev.* cited above; and see also II, ii, 382. ED.]

83, 84. **Normandy . . . against**] CALDECOTT: 'With the punctuation of the QqFf the construction may be: "Here was a gentleman [whom] I've seen myself, and [I have also] served against the French. And they,"' &c.

85. **can**] COLLIER: The *ran* of Ff is a mere misprint; people do not *run* on horseback. See ABBOTT, § 307, for other instances found, though very rarely, in Sh. of this, the original meaning of 'can.' CLARENDON: Compare Bacon, *Essay* xi, p. 40: 'In evil the best condition is not to will, the second not to can.'

89. **topp'd**] DYCE (*Gloss.*): To rise above, to surpass. See *Macb.* IV, iii, 57, *Lear*, I, ii, 21.

90. **forgery**] JOHNSON: I could not contrive so many proofs of dexterity as he could perform.

Laer. Upon my life, Lamond.
King. The very same.
Laer. I know him well; he is the brooch indeed
And gem of all the nation. 95
King. He made confession of you,
And gave you such a masterly report,
For art and exercise in your defence,
And for your rapier most especially,
That he cried out, 'twould be a sight indeed 100
If one could match you; the scrimers of their nation,
He swore, had neither motion, guard, nor eye,
If you opposed them. Sir, this report of his

93. *Lamond*] Pope+, Dyce, Sta. Glo.+, Huds. *Lamound* Ff, Rowe, Cald. Knt. *Lamont* White. *Lamord* Qq et cet.
very] Om. Theob. ii, Warb. Johns.
95. *the*] *our* Ff. *that* Coll. (MS).
96. *He made*] *Hee mad* F_1.
97. *And*] *An* F_4.
especially] *especially* F_1. *especiall* Qq, Pope+, Cap. Jen. Steev. Var. El. Cam. Cla.
100. *sight*] *fight* Rowe ii, Pope.
101. *you;*] *you Sir.* Ff, Rowe.
101, 103. *the...them*] Om. Ff, Rowe, Pope, Han.
101. *the scrimers*] *the Scrimures* Q_2 Q_3. *the fencers* Q'76.
103. *them*] *'em* Theob. Warb. Johns. Jen.
Sir, this] *This* Ff, Rowe, Pope, Han.

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93. **Lamond**] MALONE: Sh. wrote, I suspect, Lamode. See lines 94, 95, where he is spoken of as 'the brooch and gem of all the nation.' CLARENDON: The name appears to have been altogether fictitious. C. ELLIOT BROWNE (*Athenæum*, 29 July, 1876): It is not impossible that this is an allusion to Pietro Monte (in a Gallicized form), the famous cavalier and swordsman, who is mentioned by Castiglione ('*Il Cortegiano*,' b. i) as the instructor of Louis the Seventh's Master of Horse. In the English translation he is called 'Peter Mount.' [I regret that these valuable *Notes on Shakespeare's Names* reached me too late to be inserted in due place in the commentary under the first appearance of each character. They will be found, however, in the Appendix, Vol. II, p. 241. ED.]

94. **brooch**] NARES: An ornamental buckle, pin, or loop. From the French *broche*, a spit. It is frequently mentioned as an ornament worn in the hat.

96. **confession**] DELIUS: Here used, because Lamond would not willingly acknowledge the superiority of Laer. over the French in the art of fighting.

97. **masterly report**] CLARENDON: A report which describes Laer. as a master of fence.

98. **defence**] JOHNSON: That is, in the *science* of defence.

101. **scrimers**] JOHNSON: Fencers. MALONE: From *escrimeur*, Fr. a fencer. COLLIER (ed. 2): It is not used by any other poet. WHITE: The Qq give a mere ignorant printing of *th' escrimeurs* [which White adopts in his text], helped, perhaps, by an accidental putting of the space on the wrong side of the *e*. No such word as *scrimers* has been met with in the books on fencing, or anywhere else.

103. **report**] WALKER (*Crit.* i, 302): Is 'report' the object or the subject of

Did Hamlet so envenom with his envy
That he could nothing do but wish and beg 105
Your sudden coming o'er, to play with him.
Now, out of this—

Laer. What out of this, my lord? 107

King Laertes, was your father dear to you?
Or are you like the painting of a sorrow,
A face without a heart?

Laer. Why ask you this? 110

King. Not that I think you did not love your father;
But that I know, love is begun by time,
And that I see, in passages of proof,
Time qualifies the spark and fire of it.

106. *o'er*] *ore* QqF1. *over* F2F3F4, Rowe.
him] *you* Qq, Cap. Mal. Steev. Bos. Coll. Sing. El. Ktly, Huds.
107. *this—*] *this.* QqF1F2F3.
What] *Why* Ff, Rowe, Cald. Knt

'envenom'? If the latter, read '*your* envy.' COLERIDGE: Note how the King first awakens Laertes's vanity by praising the reporter, and then gratifies it by the report itself, and finally points it by these lines.

111. WALKER (*Crit.* iii, 270): Here, and in III, iii, 57, and IV, v, 119, Claudius, like the Ghost, shows something of Hamlet's philosophising turn.

112. **begun by time**] JOHNSON: The meaning may be, *love* is not innate in us, and co-essential to our nature, but begins at a certain time from some external cause, and being always subject to the operations of time, suffers change and diminution. M. MASON: The King reasons thus:—'I do not suspect that you did not love your father; but I know that time abates the force of affection.' I therefore suspect that we ought to read: 'love is begone by time.' I suppose that Sh. places the syllable *be* before *gone*, as we say *be*-paint, *be*-spatter, *be*-think, &c., or possibly we should read 'by-gone.' BAILEY (ii, 14): The dominant idea of the speech is that love is abated by time. Read 'love is *begnawn* by time,' an expression which exactly conveys the sense required, while the change requisite for perverting it into the received text is slight. Compare *Rich. III:* I, iii, 222; *Tro. & Cres.* IV, v, 293.

112. **by time**] SEYMOUR (ii, 197): Read *betime.* The King means, 'love begins at an early period of life, but as our affections ripen this affection suffers abatement.' KEIGHTLEY: I cannot make any good sense out of this. I suspect that 'time' may be owing to the same word lower down. The love spoken of seems to be that of children for parents, and possibly the word was *childhood, birth.*

113. **proof**] JOHNSON: In transactions of daily experience. CLARENDON: Circumstances which prove that time abates love. Compare II, i, 38.

114. **fire**] For other instances of the lengthened pronunciation of this word, see WALKER, *Vers.* [illegible]

There lives within the very flame of love 115
A kind of wick or snuff that will abate it;
And nothing is at a like goodness still,
For goodness, growing to a plurisy,
Dies in his own too-much; that we would do

115-124. *There...ulcer;*] Om. Ff.
116. *wick*] Rowe ii. *weeke* Qq. *wieke* Q'76. *wiek* Rowe i.
118. *plurisy*] *plurisie* Qq. *pleurisie* Q'76, Rowe, Pope, Theob. Warb. *plethory* Han.
119. *too-much*] Mal. *too much* Qq.
that] *what* Pope+.
would] *should* Seymour.

117. **still**] Always, constantly. See *Rom. & Jul.* V, iii, 106, and notes.

118. **plurisy**] WARBURTON: I would believe, for the honor of Sh., that he wrote *plethory*. But I observe the dramatic writers of that time frequently call a fulness of blood a *pleurisy*, as if it came not from πλευρά, but from *plus, pluris*. [This emendation Warburton communicated by letter to Theobald, who replied that it had also occurred to him, but that he was doubtful of it, partly from 'the *accental* syllable falling so wrong in the verse, the *ο* being long' [here Theobald's Greek misled him], and partly because Sh. might have mistaken the nature of pleurisie, as Beau & Fl. seem to have done: 'those too many excellencies, that feed Your pride, turn to a pleurisy.'—*Custom of the Country* [II, i, p. 417, ed. Dyce]. In his edition Theobald added: 'thou grand decider . . . that heal'st The earth when it is sick, and cur'st the world O' the pleurisy of people.'—*Two Noble Kinsmen* [V, i, p. 417, ed. Dyce]. TOLLET, in the *Var.* 1821, cites: Mascal's *Treatise on Cattle*, 1662, p. 187, 'Against the blood, or *plurisie* of blood. The disease of blood is, some young horses will feed, and being fat will *increase* blood, and so *grow to a plurisie*, and *die*.' MALONE cites: 'Must your hot itch and plurisy of lust . . . be fed Up to a surfeit.'—*'Tis Pity She's a Whore*, IV, iii [Ford's *Works*, p. 177, ed. Dyce]. Other instances are given by M. MASON and NARES, in all of which the word is spelled 'plurisy,' and means *a surfeit, a plethory*. Whence NARES affirms that it means 'a plethora or redundancy of blood. Not the same as *pleurisy*, but derived from *plus, pluris*, more.' And Nares is followed in the derivation from *plus, pluris*, by DYCE, COLLIER, STAUNTON, WHITE, and HUDSON. GIFFORD also explains: 'Thy plurisy of goodness is thy ill' (Massinger's *Unnatural Combat*, IV, i, p. 196, ed. Gifford) by 'thy superabundance of goodness: the thought is from Sh.,' and cites the present passage from *Hamlet*. COLERIDGE, in his *Notes*, says, 'I rather think that Sh. meant *pleurisy*, but involved in it the thought of *plethora*, as supposing pleurisy to arise from too much blood; otherwise I can not explain "this 'should' is like a spendthrift sigh That hurts by easing." In a stitch in the side every one must have heaved a sigh that "hurt by easing." Since writing the above I feel confirmed that "pleurisy" is the right word; for I find that in the old medical dictionaries the pleurisy is often called the "plethory."' In fine, Sh. and the early dramatists were misled by the sound into supposing that pleurisy was the same as plethory, and it was accordingly spelled 'plurisy,' as indicating the symptoms implied in its supposed derivation from *plus, pluris*. It is better to retain that spelling, although there is no disease, I believe, so named, or rather so spelled, at present. ED.]

119-122. **that . . . accidents**] TSCHISCHWITZ: The fundamental idea of the

We should do when we would; for this 'would' changes 120
And hath abatements and delays as many
As there are tongues, are hands, are accidents,
And then this 'should' is like a spendthrift sigh,
That hurts by easing. But, to the quick o' the ulcer:
Hamlet comes back; what would you undertake, 125
To show yourself your father's son in deed
More than in words?

Laer. To cut his throat i' the church.

King. No place indeed should murder sanctuarize;

120, 123. *'would'...'should'*] Italics, Q_5.

122. *accidents*] *accedents* $Q_2Q_3Q_4$.

123. *spendthrift sigh*] *ſpend-thrift ſigh* Q'76. *ſpend thirſts ſigh* Q_2Q_3. *ſpend-thrifts ſigh* Q_4Q_5, Pope, Cap. Coll. Sing. *spendthrift-sigh* Ktly.

125. *Hamlet comes*] *Hamlet come* F_2F_3. *Hamlet, come* F_4.

126. *your...in deed*] *your fathers ſonne indeed* F_1F_2. *your father's ſon indeed* F_3, Pope+, Jen. El. *indeede your fathers ſonne* Qq, Cap. *in deed your father's son* Steev. Var. Sing. Ktly.

128. *murder sanctuarize*] *protect a murderer* Q'76.

sanctuarize] *Sanctuarize* F_2.

whole tragedy. GRANT WHITE (*Hamlet the Younger*, Galaxy, April, 1870, p. 544) says the same.

119. **too-much**] MOBERLY: Like 'a great amiss,' 'the why and wherefore,' and the like. English had at this time something like the flexibility of the Greek, and had no difficulty in throwing out phrases like τὸ ἄγαν and τὸ πρίν.

120. **should . . . would**] See I, v, 32; III, iii, 75; *Macb.* I, v, 19, and III, vi, 19.

128. **spendthrift sigh**] WARBURTON: This nonsense should be read 'a spendthrift's *sign*,' *i. e.* though a spendthrift's entering into bonds or mortgages gives him a present relief from his straits, yet it ends in much greater distresses. HEATH: This refers to a very idle opinion, still prevalent among the common people, that every sigh draws drops of blood from the heart and tends to shorten life. CALDECOTT cites DR SHERWEN: To have conceived, previous to the discovery of the circulation of the blood, that sighing sucked the blood, was an idea natural enough for after, or rather during, a deep sigh the blood flows more freely through the pulmonary artery and its ramifications in the different lobes of the lungs; and it might have appeared to the old physiologists to be thus drawn away from the heart and the general mass into the lungs. How it got back again into the heart, they did not know. CLARENDON: The meaning is that the mere recognition of a duty without the will to perform it, while it satisfies for a moment, enfeebles the moral nature. We have the same notion of sighs wasting the vital powers in 2 *Hen. VI:* III, ii, 63; *Mid. N. D.*, III, ii, 97. [See *Rom. & Jul.* III, v, 58.] MOBERLY: He who vainly acknowledges that he 'should' have done a thing is like a spendthrift sighing for his squandered estate.

128. **sanctuarize**] CLARENDON: This verb is probably invented by Sh. No place should protect murder (such as that which Ham. has perpetrated) from punishment. Compare *Rich. III* III, i, 42; *Cor.* I, x, 19.

Revenge should have no bounds. But, good Laertes,
Will you do this, keep close within your chamber. 130
Hamlet return'd shall know you are come home;
We'll put on those shall praise your excellence
And set a double varnish on the fame
The Frenchman gave you; bring you, in fine, together
And wager on your heads; he, being remiss, 135
Most generous and free from all contriving,
Will not peruse the foils, so that with ease,
Or with a little shuffling, you may choose
A sword unbated, and in a pass of practice

130. *Will...this*] Om. Q'76.
this,....chamber.] Coll. i, El. Dyce, Sta. White, Del. Huds. Glo. +. *this,...chamber,* $Q_2Q_3F_1$. *this,...chamber* Q_4Q_5. *this,...chamber?* $F_2F_3F_4$, Rowe, Pope, Knt. *this?....chamber;* Theob. +, Jen. *this;...chamber?* Cap. *this,...chamber:* Steev. Var. Sing. *this?...chamber!* Cald. *this?...chamber.* Coll. ii.

133. *fame*] *ſame* $Q_5F_3F_4$.
134. *Frenchman*] *Frenchmen* Warb.
135. *on*] *ore* Qq, Cap. Jen. Steev. Var. Cald. Sing. Huds.
137. *foils,*] *Foiles?* Ff.
139. *unbated*] *unbaited* F_1F_2, Rowe. *un-baited* F_3F_4.
pass] *paſſe* F_1F_2. *pace* Qq.

132. **those**] For instances of the omission of the relative, see IV, vi, 23; ABBOTT, § 244; *Macb.* V, vii, 7.

135. **remiss**] CLARENDON: A word seldom if ever used now, except with reference to some particular act of negligence. Here it means *careless, indifferent.* So in *1 Hen. VI:* IV, iii, 59.

137. **peruse**] See II, i, 90.

139. **unbated**] POPE (ed. 2): Not blunted, as foils are. Or, as one edition has it, *embaited* or *envenomed.* [No edition has yet been found with this reading. Two years before Pope's second edition was published in 1728, Theobald, in his *Sh. Restored,* p. 119, in a note on this passage had conjectured *imbaited,* and also on the same page suggested '*imbaited* and envenom'd' for 'unbated and envenom'd,' V, ii, 304. Hence arose, probably, Pope's error. Theobald, in the Appendix, p. 192, withdrew these conjectures, and supposes that 'unbated' may here mean *unabated,* or not robbed of its point; nor, he adds, can the conjecture hold in the second passage without tautology, because 'envenom'd' signifies the same as *imbaited.* ED.] STEEVENS: In North's *Plutarch* it is said of one of the *Metelli,* that 'he shewed the people the cruel fight of fencers at unrebated swords.' MALONE: Not blunted, as foils are by a button fixed to the end. So in *Love's Lab.* I, i, 6: 'That honour, which shall *bate* his scythe's keen edge.' CLARENDON: See *Rich. III:* V, v, 35. Also, 'rebate,' *Meas. for Meas.* I, iv, 60.

139. **practice**] JOHNSON: Although the meaning of *stratagem,* or *privy treason,* is not incongruous here, yet I rather believe that nothing more is meant than a *thrust for exercise.* M. MASON: It means a favorite pass, one that Laer. was well practised in. The treachery lay in the use of a sword unbated and envenomed. CLARENDON: A treacherous thrust. See line 68 of this scene.

Requite him for your father.
Laer. I will do't; 140
And for that purpose I'll anoint my sword.
I bought an unction of a mountebank,
So mortal that but dip a knife in it,
Where it draws blood no cataplasm so rare,
Collected from all simples that have virtue 145
Under the moon, can save the thing from death
That is but scratch'd withal; I'll touch my point
With this contagion, that if I gall him slightly
It may be death.
King. Let's further think of this;
Weigh what convenience both of time and means 150
May fit us to our shape. If this should fail,
And that our drift look through our bad performance,
'Twere better not assay'd; therefore this project
Should have a back or second, that might hold

141. *that*] Om. Q_2Q_3. *the* Q_4Q_5, Pope+, Cap. Jen. Steev. Mal. Cald. Sing. El. Ktly.
anoint] *tanoiot* F_2.
143. *that but dip*] *that but dippe* Q_2Q_3 Q_4. *I but dipt* Ff.
148, 149. *With....death.*] One line, Qq.
150. *Weigh*] *Wey* $Q_2Q_3Q_4$.
150. *convenience*] *conueiance* Q_4Q_5.
151. *us*] *it* Han.
shape. If...fail,] Rowe+, Jen. Coll. El. White, Ktly, Del. Huds. *ſhape if...fayle*, Qq. *ſhape, if...faile;* $F_1F_2F_3$. *ſhape if....fail;* F_4. *shape: if....fail*, Cap. et cet. substantially.
152. *look*] *lookt* F_4. *look'd* Rowe.

141. **anoint**] MOBERLY: Laer. shows by this horrid suggestion how little need there was for the King to prepare the temptation as carefully as he did.

142. **mountebank**] CLARENDON: Quack-doctor. See *Oth.* I, iii, 61; and in Bacon's *Advancement of Learning*, ii, 10, § 2: 'Nay, we see the weakness and credulity of men is such, as they will often prefer a mountebank or witch before a learned physician.' In Jonson's *Fox*, Volpone, disguised as a mountebank, has a multitude of medicines to sell. In Italian he is called *ciarlatano*, whence the French *charlatan*, for which among others Cotgrave gives as equivalents, 'A Mountebanke, a cousening drug-seller, a pratling quack-saluer.'

145. **simples**] CLARENDON: Herbs, so-called as being the simple ingredients of compound mixtures. See *Rom. & Jul.* V, i, 40.

146. **moon**] To gather simples by moonlight was supposed to add to their medicinal power or 'virtue.'

148. **contagion**] CLARENDON: Used like 'unction,' line 142, for a material object, abstract for concrete, the thing which gives contagion.

148. **that**] For 'so that,' see IV, v, 211.

151. **shape**] JOHNSON: May enable us to assume proper characters, and to act our part.

If this should blast in proof. Soft!—let me see!— 155
We'll make a solemn wager on your cunnings;
I ha't:
When in your motion you are hot and dry,—
As make your bouts more violent to that end,—
And that he calls for drink, I'll have prepared him 160
A chalice for the nonce; whereon but sipping,

155. *should*] *did* Qq, Cap. Cam. Cla.
Soft!—] Coll. *Soft*, Ff. *Soft* Qq. *Soft—* Rowe+, Jen. *Soft;* Cap. et cet.

156. *cunnings*] *commings* $F_1F_2F_3$, Cald. Knt. *comings* F_4.

157. *I ha't*] *I hate* Q_2Q_3. *I hau't* Q_4 Q_5, Jen. Sing. Ktly. *That—* Rowe.

157, 158. *I ha't...dry*] Johns. One line, QqFf, Rowe+, Jen. Sta. Ktly.

158. *and dry*] Om. Pope, Theob. Han. Warb.

159. *As*] *And* Pope, Han. Ktly.
make your] *make you* Jen.
that end] *the end* Ff, Rowe, *th' end* Pope, Han.

160. *prepared*] *prepar'd* Ff. *prefard* Q_2Q_3. *preferd* Q_4Q_5. *prefer'd* Cap. Mal. Steev. Bos. Coll. El.

161. *nonce*] *once* Q_4Q_5. *purpose* Q'76.
sipping] *tasting* Q'76.

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155. **proof**] STEEVENS: A metaphor taken from the trying or proving of fire-arms or cannon, which blast or burst in the proof.

156. **cunnings**] CALDECOTT, followed by KNIGHT, plausibly explains *commings* of F_1 as a meeting in assault, bout, or pass at fence. Minsheu: '*Comming*, Gall. Venue.' Cotgrave: 'Venuë, f. A comming; also, a vennie in fencing.'

159. **As**] Equivalent to 'For so.' See IV, iii, 58.

160. **that**] CLARENDON: 'That' follows 'when,' after a parenthesis or other intervening words (compare *Lear*, II, i, 45), completing the conjunction 'When that,' which is used by Sh., as e. g. *Jul. Cæs.* III, ii, 96: 'When that the poor have cried.'

160. **prepared**] WHITE: The Qq are decidedly wrong. 'A goblet might be well spoken of as prepared for the nonce, but not as preferred [offered] for the nonce.'

161. **nonce**] CLARENDON: For the special occasion. The phrase was originally 'for the once,' the 'n' being added for euphony. [See MÄTZNER, vol. i, p. 181.] HUNTER (ii, 260): There is little in our poet's writings more painful than such a scene as this; the cool deliberation with which Laer. comes into such a plot is so inconsistent with his character as exhibited in the other parts of the play; the clumsiness of the whole contrivance, and the barefaced manner in which the King is made to expose his villainous purpose to one who is already half his enemy, that one is tempted to ask where the mighty spirit is fled which dictated some portions of this most unequal performance. What an abandonment also of the *great design* of the tragedy (as announced in the First Act), that there should be a train laid which is to bring about the catastrophe while the principal actor is not cognizant of it, and has, of course, no part in it. The death of the King is in consequence brought about without that intention of the mind of Ham. which was necessary to connect it with the early scenes of the play, and to give dignity to the great catastrophe.

If he by chance escape your venom'd stuck, 162
Our purpose may hold there. But stay, what noise?—

Enter QUEEN.

How now, sweet queen!

Queen. One woe doth tread upon another's heel, 165
So fast they follow.—Your sister's drown'd, Laertes.

Laer. 'Drown'd!' Oh, where?

Queen. There is a willow grows aslant a brook,
That shows his hoar leaves in the glassy stream;

162. *stuck*] *tuck* Q'76, Rowe+, Jen. White.
163. *But...noise?*] Om. Ff, Rowe+, Knt, Dyce, Sta. White, Huds. Glo.
Enter Queen.] After *queen!* Ff, Rowe, Pope, Han.
164. *How...queen!*] Om. Qq.
How now] *how* F_2, Coll.
165. SCENE X. Pope +, Jen.
166. *So...follow*] Separate line, Cap.
they] *they'l* F_1F_2. *they'll* F_3F_4, Rowe.
168. *grows aslant*] *growing o're* Q'76.
aslant a] *ascaunt the* Qq, Cap. Jen. Steev. Var. Cald. Coll. El. Ktly. *aslant the* Sing. White. *ascaunt a* Sta.
169. *hoar*] *hore* F_1F_2. *horry* Q_2Q_3. *hoary* Q_4, Jen. *hoarie* Q_5.

162. **stuck**] BLACKSTONE: Read *tuck*, a common name for a rapier. MALONE: 'Stuck,' a term of the fencing-school, means *thrust*. DYCE (*Gloss.*): More properly *stock*, an abbreviation of *stoccado*. WHITE speaks of an 'old copy' which reads, 'your venom'd *trick*.' [I have been unable to find any old copy which so reads. ED.]

163. **noise**] JENNENS finds great significance in these words, as an expression of the King's guilt, and fear of being overheard.

165. STEEVENS: Compare *Per.* I, iv, 63. RITSON calls attention to a similar thought in *Locrine*, one of the Spurious Plays, first published in 1595. Sabren drowns herself, and Queen Gwendoline exclaims: 'One mischief follows another's neck.' [So it reads in the last column of the last page of F_3.]

168. THOMAS CAMPBELL [?] (*Blackwood's Maga.* March, 1833): The Queen was affected after a fashion by the picturesque mode of Ophelia's death, and takes more pleasure in describing it than any one would who really had a heart. Gertrude was a gossip,—and she is gross even in her grief.

168. **willow**] HUNTER (ii, 261): She resorted to the willow 'to make her a garland, as being forsaken,' as Benedick says of the Count.

168. **aslant**] COLLIER: *Ascaunt* has nearly the same meaning as 'aslant.' BEISLEY (p. 159): This willow, the *Salix alba*, grows on the banks of most of our small streams, particularly the Avon, near Stratford, and from the looseness of the soil the trees partly lose their hold, and bend 'aslant' over the stream.

169. **hoar**] CLARKE: Willow leaves are green on the upper side, but silvery-grey, or *hoary*, on the under side, which it shows in the glassy stream. CLARENDON: Compare Virgil, *Georgics*, ii, 13: 'Glauca canentia fronde salicta.' LOWELL (*Among My Books*, p. 185): Sh. understood perfectly the charm of indirectness, of making his readers seem to discover for themselves what he means to show them. If he wishes to tell that the leaves of the willow are gray on the under side, he does not

There with fantastic garlands did she come 170
Of crow-flowers, nettles, daisies, and long purples,
That liberal shepherds give a grosser name,
But our cold maids do dead men's fingers call them;
There, on the pendent boughs her coronet weeds
Clambering to hang, an envious sliver broke; 175
When down her weedy trophies and herself

170. *There with...come*] *Therewith... make* Q_2Q_3, Cap. Steev. Var. Coll. El. *There with...make* Q_4Q_5, Jen. *Near which...ſhe did make* Q'76.
172. *give*] *gave* F_4.
name] *name to* Rowe, Warb.
173. *cold*] *cull-cold* Qq (*culcold* Q_5).
dead men's fingers] *deadman's fingers* Tsch.
174. *There*] *Then* Cap.
pendent] Om. Q'76.
coronet] *cronet* Q_4Q_5.
175. *sliver*] *ſluer* Q_4Q_5. *ſhiver* Q'76.
176. *her*] *the* Ff, Rowe. *these* Cald
trophies] *trophes* Q_4Q_5.

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make it a mere fact of observation by bluntly saying so, but makes it picturesquely reveal itself to us as it might in Nature.

170. **come**] JENNENS interprets the Qq: With the willow she made a garland, and stuck flowers in it. KNIGHT says: To 'make,' of the Qq, here means to 'come,' to 'make way,' to 'proceed.'

171. FARREN (*Mania and Madness*, &c., p. 62): This line is an exquisite specimen of emblematic or picture-writing. The 'crow-flower,' according to Parkinson, was called *The fayre Mayde of France*; the 'long purples' are *dead men's fingers*; the 'daisy' imports *pure virginity* or *spring of life*, as being itself 'the virgin bloom of the year.' The order runs thus, with the meaning of each flower beneath:

CROW-FLOWERS,	NETTLES,	DAISIES,	LONG PURPLES.
Fayre Mayde	stung to the quick,	virgin bloom	cold hand of death.

'A fair maid stung to the quick, her virgin bloom under the cold hand of death.' BEISLEY (p. 159): 'Crow-flowers' are the *bulbous crowfoot*, Ranunculus bulbosus, and the *meadow crowfoot*, R. acris. The most common 'nettles' which blossom early are the *white dead-nettle*, Lamium album, and the *purple dead-nettle*, L. purpureum. 'Daisy,' Bellis perennis; the only British species, blossoms all the year, and is one of the earliest flowers of spring.

171. **long purples**] STEEVENS: In Lyte's *Herbal*, 1578, its various names, too gross for repetition, are preserved. MALONE: One of the grosser names Gertrude had a particular reason to avoid,—*the rampant widow*. BEISLEY (p. 160): This is the *early purple orchis*, Orchis mascula, which blossoms in April and May. The 'cold maids' mistook one of the other orchids, having *palmated roots*, for 'long purples.' The *spotted palmate orchis*, Orchis maculata, and the *marsh orchis*, O. latifolia, have palmated roots, and are called 'dead men's fingers,' which they somewhat resemble. [See also *The Garden*, 19 Sept. 1874.]

172. **liberal**] REED: Licentious. See *Much Ado*, IV, i, 93. MALONE: Free-spoken. CLARENDON: As in *Rich. II*: II, i, 229.

173. **cold**] DELIUS: In opposition to 'liberal.'

175. **sliver**] See *Macb.* IV, i, 28.

Fell in the weeping brook. Her clothes spread wide,
And, mermaid-like, a while they bore her up;
Which time she chanted snatches of old tunes,
As one incapable of her own distress, 180
Or like a creature native and indued
Unto that element; but long it could not be
Till that her garments, heavy with their drink,
Pull'd the poor wretch from her melodious lay
To muddy death.

Laer. Alas, then, is she drown'd? 185

178. *mermaid*] *Marmaide* Q_2Q_3. *Maremaid* F_4.
 a while] *awhile* Q_2Q_3, Sing. Dyce, Glo.+, Ktly, Del.
 bore] *bear* F_4, Rowe.
179. *snatches*] *remnants* Q'76.
 tunes] *laudes* $Q_2Q_3Q_4$. *lauds* Q_5, Jen. Coll. El. Ktly.
181. *indued*] *indewed* Qq, Pope, Theob. *deduced* $F_2F_3F_4$, Rowe. *reduced* Coll. (MS).
183. *their*] *her* F_2.
185. *poor wretch*] *poore wench* Q_4Q_5. *gentle maid* Q'76.
 lay] *buy*, F_2. *by*, F_2F_3. *by* F_4.
185. *is she drown'd?*] Ff, Rowe, Jen. Knt, Coll. Sing. El. Sta. White, Del. Ktly. *ſhe is drownd.* Q_2Q_3. *is ſhe drownd.* Q_4. *is ſhe drown'd.* Q_5. *she is drown'd!* Pope+, Cam. *she is drown'd?* Cap. et cet.

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179. **Which time**] For instances of the omission of the preposition in adverbial expressions of time, manner, &c., see ABBOTT, § 202.

179. **tunes**] JENNENS: The reading, 'tunes,' of the Ff is vague, while *lauds* of the Qq, *i.e.* hymns or psalms, tells us just what kind of music she died singing. SINGER: *Lauds* were so called from the psalm *Laudate Dominum*. WHITE: *Lauds* of the Qq is a word singularly inappropriate here. HUDSON: Lauds might well be preferred, as agreeing better with *chanted*, and as conveying a touch of pathos which 'tunes' does not quite reach.

180. **incapable**] MALONE: Having no *understanding* or knowledge. See 'capable,' III, ii, 11; III, iv, 127. RITSON: That is, *insensible*. CALDECOTT: Thus: 'conducted into the great hall of the gods, Mercury sprinkled me with water, which made me capable of their divine presence.'—Greene's *Orpharion*, 1599.

181. **native**] See I, ii, 47.

181. **indued**] MASON: We should read either *inured* or *indured*. Sh. seems to have forgotten himself in this scene, as there is not a single circumstance in this relation which implies that Oph. had drowned herself intentionally. MALONE: 'Indued' is clothed, endowed, or furnished with properties suited to the element of water. Our old writers used *indued* and *endowed* indiscriminately.

184. **poor wretch**] CLARENDON: So Ham. is called, II, ii, 167.

185. **muddy**] CALDECOTT: Sh. uses 'mudded' twice in reference to drowning; see *Temp.* III, iii, 102; *Ib.* V, i, 151.

185. **death**] MALONE: In the first scene of the next Act we find Oph. buried with such rites as betoken she *foredid her own life*. It should be remembered that the account here given is that of a friend, and that the Queen could not possibly

Queen. Drown'd, drown'd. 186

Laer. Too much of water hast thou, poor Ophelia,
And therefore I forbid my tears; but yet
It is our trick; nature her custom holds,
Let shame say what it will; when these are gone, 190
The woman will be out.—Adieu, my lord;

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know what passed in the mind of Oph. when she placed herself in so perilous a situation. After the facts had been weighed and considered, the priest in the next Act pronounces that *her death was doubtful.* SEYMOUR (ii, 197): As the Queen seems to give this description from ocular knowledge, it may be asked why, apprised as she was of Ophelia's distraction, she did not take steps to prevent the fatal catastrophe, especially as there was so fair an opportunity of saving her while she was, by her clothes, borne 'mermaidlike-up,' and the Queen was at leisure to hear her 'chanting old tunes.' T. C. [THOMAS CAMPBELL?] (*Blackwood's Maga.*, Feb. 1818, p. 511): Perhaps this description by the Queen is poetical rather than dramatic; but its exquisite beauty prevails, and Oph., dying and dead, is still the same Oph. that first won our love. Perhaps the very forgetfulness of her throughout the remainder of the play, leaves the soul at full liberty to dream of the departed. She has passed away from the earth like a beautiful air,—a delightful dream. There would have been no place for her in the agitation and tempest of the final catastrophe. We are satisfied that she is in her grave. And in place of beholding her involved in the shocking troubles of the closing scene, we remember that her heart lies at rest, and the remembrance is like the returning voice of melancholy music. HUDSON: This passage is deservedly celebrated, and aptly illustrates the Poet's power of making the description of a thing better than the thing itself, by giving us his eyes to see it with. CLARENDON: This speech of the Queen is certainly unworthy of its author and of the occasion. The enumeration of plants is quite as unsuitable to so tragical a scene as the description of the Dover cliff, in *Lear*, IV, vi, 11-24. Besides, there was no one by to witness the death of Oph., else she would have been rescued.

185. **drown'd?**] CORSON: It would appear from the Queen's reply that Laertes's speech must have been meant to be interrogative. If exclamatory, the iteration thereupon of the Queen, 'Drown'd, drown'd,' is almost ludicrous, and makes one feel that the poor girl has had indeed, as Laer. says in the next speech, 'too much of water.'

186. **drown'd**] WARBURTON: Beau. & Fl. ridicule this passage: 'I will run mad first, and if that get not pity, I'll drown myself to a most dismal ditty.'—*The Scornfull Lady*, III, ii, p. 68, ed. Dyce. ELZE finds another allusion to this passage in the same play of *The Scornfull Lady*, II, iii, p. 41: 'Drown'd, drown'd at sea.' [But this allusion is doubtful; the plot hinges on the supposed drowning at sea of the hero, and such a phrase could hardly be avoided. There are, however, undoubtedly other allusions to *Hamlet* elsewhere in the play. ED.]

189. **trick**] CALDECOTT: Our habit, a property that makes a part of us. CLARENDON: See *All's Well*, III, ii, 9; *Love's Lab.* V, ii, 410. [*Lear*, IV, vi, 105.]

191. **woman**] STEEVENS: See *Hen. V*: IV, vi, 31. CALDECOTT: When these tears are shed this womanish passion will be over.

I have a speech of fire that fain would blaze, 192
But that this folly douts it. [*Exit.*
King. Let's follow, Gertrude;
How much I had to do to calm his rage!
Now fear I this will give it start again; 195
Therefore let's follow. [*Exeunt.*

ACT V

SCENE I. *A churchyard.*

Enter two Clowns, *with spades, &c.*

First Clo. Is she to be buried in Christian burial that wilfully seeks her own salvation?

192. *of fire*] *a fire* Qq.
193. *douts*] Knt, Dyce, White, Del. Glo.+. *doubts* F_2, Cald. *drownes* Qq F_2. *drowns* F_3F_4, Rowe et cet.
Let's] Om. Pope+.
194. *I had*] *had I* Pope ii+, Walker.
195. *fear I this*] *this I fear* Anon.
ACT V. SCENE I.] Q'76. Om. QqFf.
A churchyard.] Cap. A Church. Rowe+, Jen.
Enter...] Cap. Enter...spades and mattocks. Q'76, Rowe+. Enter two Clownes. QqFf.
1, 6, &c. First Clo.] 1 Clown. Rowe. Clowne, or Clown, or Clow. or Clo. QqFf.
1. *that*] *when she* Qq, Jen. Tsch.

193. douts] CALDECOTT: That is, *does out*, extinguishes. COLLIER: Shakespeare's word may have been 'douts,' but *drowns* seems preferable. STRATMANN: If *doubts* is equivalent to 'douts,' it suits the context better than *drowns*.

193. COLERIDGE: That Laer. might be excused in some degree for not cooling, the Act concludes with the affecting death of Oph.,—who in the beginning lay like a little projection of land into a lake or stream, covered with spray-flowers, quietly reflected in the quiet waters, but at length is undermined or loosened, and becomes a fairy isle, and after a brief vagrancy sinks almost without an eddy.

Scene I.] SCHLEGEL (ii, 194): The only circumstance from which this piece might be found less theatrical than other tragedies of Sh. is, that in the last scenes the main action either stands still or appears to retrograde. This however, was inevitable, and lies in the nature of the thing. The whole is intended to show that a consideration, which would exhaust all the relations and possible consequences of a deed to the very limits of human foresight, cripples the power of acting.

STRACHEY (p. 88): The Clowns open this scene, partly to carry on the action, partly to form, by their utter indifference to the tragedy that is enacting, a background which shall throw that tragedy and its actors into strong relief; and in

Sec. Clo. I tell thee she is; and therefore make her grave straight; the crowner hath sat on her, and finds it Christian burial. 5

First Clo. How can that be, unless she drowned herself in her own defence?

Sec. Clo. Why, 'tis found so.

First Clo. It must be *se offendendo;* it cannot be else. For here lies the point: if I drown myself wittingly, it argues an act, and an act hath three branches: it is, to act, to do, and to perform; argal, she drowned herself wittingly. 10

3, 8, &c. Sec. Clo.] 2 Clown. Rowe. Other, or Othe. or Oth. Qq. Other. Ff.

3. *and*] Om. Qq, Pope+, Cap. Jen. Steev. Var. El.

4. *sat*] *set* Mal. Steev. Bos. Cald. Coll. White.

5. *Christian*] *a christian* Knt.

9. se offendendo] Ff (in Italics). *so offended* Qq.

11. *to act, to do,*] *an Acte to doe*, Ff (*doe* F_2) *an Act to do*, Rowe, Pope i.

12. *and to perform; argal,*] *to performe, or all;* Qq.

particular to bring out Hamlet's character by contrasting it with such extreme opposites.

HALLIWELL: Until within a very recent period it was customary for one of the Grave-diggers to preface his labors by divesting himself of about a dozen waistcoats, an operation which always created great merriment, and which, perhaps, had come down by tradition from the players of Shakespeare's own time. The Doctor, in *The Duchess of Malfi*, according to a stage-direction in ed. 1708, 'puts off his four cloaks, one after another,'—a similar stratagem to create the laughter of the audience.

4. **straight**] JOHNSON: Make her grave from east to west, in a direct line, parallel to the church; not from north to south, athwart the regular line. JENNENS first pointed out that 'straight' here means simply *forthwith:* and STEEVENS corroborated it by citations from III, iv, 1; *Oth.* III, iii, 87; *Merry Wives*, IV, ii, 81. MALONE added from Herbert's *Jacula Prudentum:* 'There is no churchyard so handsome that a man would desire straight to be buried there.' DOUCE (ii, 261) believes that the Clown refers to the *place* where the grave should be; suicides were buried on the north side of the church, in unconsecrated ground.

4. **crowner**] RUSHTON (*Sh. Illustrated by Old Authors*, p. 72): This word is generally supposed to be a corruption of the Clown's, but it is merely the English of the Law Latin *coronator*, from *corona*, a crown, which Holinshed also uses.

9. **se offendendo**] CALDECOTT: Used for *se defendendo*, a finding of the jury in justifiable homicide.

11. **three branches**] WARBURTON: Ridicule on scholastic divisions without distinction and of distinctions without difference. ELZE calls attention to the frequency in *The Hystorie of Hamblet* of these threefold 'branches of the same idea, *e. g.:* 'rob, pill, and spoyle;' 'A valiant, hardy, and courageous prince;' 'gestures, countenances, and words;' 'time, means, and occasions,' &c. TSCHISCHWITZ says that this threefold tautological form belongs to the most ancient Germanic legal usage, and cites Grimm as an authority that it is also true of the Old

Sec. Clo. Nay, but hear you, goodman delver,—

First Clo. Give me leave. Here lies the water; good; here stands the man; good; if the man go to this water and drown himself, it is, will he nill he, he goes; mark you that; but if the water come to him and drown him, he drowns not himself; argal, he that is not guilty of his own death shortens not his own life. 15

Sec. Clo. But is this law? 20

First Clo. Ay, marry, is't; Crowner's Quest law.

13. *hear*] *here* F_2.
delver,—] Dyce, Sta. Glo. *delver:* Cap. Delver. F_3F_4. *Deluer.* F_1F_2 et cet.
14. *Here*] *Clown, here* Johns.
15. *this*] *his* F_3.
16. *himself*] *himſele* F_1.
nill he, he goes;] *nill he; he goes,* Q'76.
17. *that;*] *that,* Qq. *that?* $F_1F_2F_3$.
21. *Crowner's Quest*] *crowner's-quest* Cap. Steev. Var. Cald. Knt, White, Ktly.
Quest law] *quest-law* Theob. Warb. Johns. Jen. Coll. Dyce, El. Del Sta.

French. A parallel to the present passage is to be found in Grimm: 'egeris, feceris, gesserisve.'

13. delver] WALKER (*Crit.* iii, 270): Hence it would appear that the Second Clown is not a gravedigger.

21. **Crowner's Quest law**] SIR JOHN HAWKINS: I strongly suspect that this is in ridicule of a case of forfeiture of a lease to the Crown, reported by Plowden in his 3 Eliza. It seems that Sir James Hales drowned himself in a river in a fit of insanity (produced, it is supposed, by his having been one of the judges who condemned Lady Jane Grey), and the question was whether this did not work a forfeiture to the Crown of his lease. The coroner sat on him, and a verdict of *felo de se* was rendered. The legal and logical subtilties arising in the course of the case gave a very fair opportunity of sneering at 'Crowner's Quest law':—Walsh said that the act consists of three parts. The first is the imagination, which is a reflection or meditation of the mind, whether or no it is convenient for him to destroy himself, and what way it can be done. The second is the resolution, which is a determination of the mind to destroy himself, and to do it in this or that particular way. The third is the perfection, which is the execution of what the mind has resolved to do. And this perfection consists of two parts, viz. the beginning and the end. The beginning is the doing of the act which causes death, and the end is the death, which is only a sequel to the act.' Much subtilty was expended in finding out whether Sir James was the *agent* or the *patient*: or, in other words, whether *he went to the water* or *the water came to him*:—'Sir James Hales was dead, and how came he to his death? It may be answered, by drowning; and who drowned him? Sir James Hales; and when did he drown him? In his life time. So that Sir James Hales being alive caused Sir James Hales to die, and the act of the living man was the death of the dead man. And then for this offence it is reasonable to punish the living man who committed the offence, and not the dead man. But how can he be said to be punished alive when the punishment comes after death?' &c., &c. MALONE thinks that Sh. must have heard of this case in conversation, for it was deter-

Sec. Clo. Will you ha' the truth on't? If this had not 22
been a gentlewoman, she should have been buried out o'
Christian burial.

First Clo. Why, there thou say'st; and the more pity that 25
great folk should have countenance in this world to drown
or hang themselves, more than their even-Christen.—Come,
my spade. There is no ancient gentlemen but gardeners,
ditchers, and grave-makers; they hold up Adam's profession.

Sec. Clo. Was he a gentleman? 30

22. *ha'*] *ha* QqF$_1$F$_2$. *haue* Q'76.
on't] *an't* Qq, Jen.
23. *out o'*] Jen. Glo.+, Mob. *out a* Qq. *without* Q'76. *out of* Ff et cet.
26. *folk should*] *folks should* Mal. Steev. Sing. Ktly. *folks shall* Bos. Cald. *folk shall* Coll. White.
27. *their*] *your* Coll. ii, conj.
their even-Christen] Ed. after Cap. *theyr euen Chriſten* Qq. *we* Q'76. *other Christians* Rowe, Pope, Theob. Han. *their even Chriſtian* Ff et cet.
27. *Come,*] *Come.* Johns.
28. *spade.*] *spade.* [strips, and falls to digging. Cap.
gardeners] *Gardners* Qq. *Gardiners* Ff, Rowe, Cap.

mined before he was born, and Plowden's Commentaries were not translated until towards the end of the eighteenth century.

25. **thou say'st**] CALDECOTT: That is, speak'st something to the purpose. WALKER (*Crit.* iii, 270): Surely,—'thou say'st *true*.' DYCE (ed. 2): The expression is elliptical. [May not the full phrase have been 'thou say'st *it*,' as we find it in *Luke* xxiii, 3; the mere dental sound, into which, in rapid pronunciation, *it* degenerates being absorbed by the *t* of say'*st*? ED.]

27. **even-Christen**] THIRLBY (Nichols's *Illust.* ii, 229) was the first to point out that this is equivalent to *fellow-Christian*, and a remnant of the Anglosaxon *emne christen*, citing Spelman's *Gloss.*, where Spelman erroneously distinguishes between *emne* and *even*. STEEVENS cites Chaucer: 'Despitous, is he that hath desdayn of his neighebour, that is to say, of his evencristen.'—*The Persones Tale*, iii, 294, ed. Morris. NARES cites *Sir Thos. More's Works*, fol. p. 83: 'Proudly judging the lives of their even Christen;' and 'thei maie not fighte against the Turke, [but] arise in greate plumpes to fighte against their even Christen.'—*Ib.* p. 277. CLARENDON: In Anglosaxon we find the compound *efen-bisceop*, a co-bishop, *efen-esne*, a fellow-servant. In Forshall and Madden's *Glossary to the Wyckliffite Versions of the Bible*, we find 'euene-caytif,' a fellow-prisoner, 'euen-seruaunt,' fellow-servant, and others. [Other instances are given in CALDECOTT *ad loc.*, in HUNTER (*New Illust.* i, 261), and in *The Myroure of oure Ladye* (*E. E. Text Soc.* p. 73): 'we ar enformed to haue . . . loue eche to other, and to all oure euen crystens.' In a note on this passage BLUNT cites: 'Therfore Thomas that is seid Didymus, seide to euen disciplis.—*Wickliffite N. T.*, John xi, 16; and adds: 'The word is also spelt *emecristen* or *emcristen*, as in *Piers Plowman*. It occurs in Swedish in the form *jämncristen* where *jämn* is merely the Swedish spelling of our *even*.']

30. **gentleman**] DOUCE (ii, 262): Gerard Leigh, one of the oldest writers on Heraldry, speaks of 'Jesus Christ, a gentleman of great linage, and King of the Jewes.' And again, 'For that it might be known that even anon after the creation

First Clo. A' was the first that ever bore arms. 31

Sec. Clo. Why, he had none.

First Clo. What, art a heathen? How dost thou understand the Scripture? The Scripture says 'Adam digged'; could he dig without arms? I'll put another question to 35 thee; if thou answerest me not to the purpose, confess thyself—

Sec Clo. Go to.

First Clo. What is he that builds stronger than either the mason, the shipwright, or the carpenter? 40

Sec. Clo. The gallows-maker; for that frame outlives a thousand tenants.

First Clo. I like thy wit well, in good faith; the gallows does well; but how does it well? it does well to those that do ill; now, thou dost ill to say the gallows is built stronger 45 than the church; argal, the gallows may do well to thee. To't again, come.

Sec. Clo. 'Who builds stronger than a mason, a shipwright, or a carpenter?'

31. *A'*] Cam. Cla. *A* Qq. *He* Ff et cet.

32–35. Sec. Clo. *Why...arms?*] Om. Qq.

33. *a heathen*] *heathen* Cap. conj. (*Notes*, i, 31).

36. *not*] Om. Warb.

37. *thyself—*] *thy ſelfe—* F_1F_2. *thy ſelf—* F_3F_4. *thy ſelfe.* Qq.

41. *frame*] Om. Qq, Jen.

43. *in good faith*] Om. Q'76.

48. '*Who...carpenter*'] As a quotation, Glo. +, Dyce ii.

49. *carpenter?*] *carpenter.* Qq.

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of Adam, there was both *gentlenes* and *ungentlenes*, you shall understand that the second man that was born was a gentleman, whose name was Abell. I say a gentleman both of vertue and lignage, with whose sacrifice God was much pleased. His brother Cain was *ungentle*, for he offered God the worst of his fruites.'—*Accedence of Armorie*, 1591. There is still a concealed piece of wit in the Clown's allusion to the spade. Adam's spade is set down in some of the books of heraldry as the most ancient form of escutcheons; nor is it improbable that the lower part of this utensil suggested the well-known form of the old triangular shields.

36. **confess thyself**] MALONE: *And be hanged*, the Clown would have said if he had not been interrupted. This was a common proverbial sentence. See *Oth.* IV, i, 39. SEYMOUR (ii, 198) thinks that it may perhaps mean that he is to go to the priest and make confession of heathenish ignorance.

39. **What is he**] STEEVENS refers to a collection of similar queries (' which perhaps composed the chief festivity of our ancestors by an evening fire'), preserved in a volume in the University Library at Cambridge. 'The innocence of these *Demaundes Joyous* may deserve a praise which is not always due to their delicacy.' COLLIER gives a specimen from a small book, called *Demaundes Joyous*, printed by

First Clo. Ay, tell me that, and unyoke. 50

Sec. Clo. Marry, now I can tell.

First Clo. To't.

Sec. Clo. Mass, I cannot tell.

Enter HAMLET *and* HORATIO, *afar off.*

First Clo. Cudgel thy brains no more about it, for your dull ass will not mend his pace with beating, and when 55 you are asked this question next, say 'a grave-maker;' the houses that he makes last till doomsday. Go, get thee to Yaughan; fetch me a stoup of liquor. [*Exit Sec. Clown.*

[*He digs, and sings.*

53. Enter...] Ff, Cam. Cla. Enter Hamlet and Horatio. Qq, after line 62. Enter...at a distance. Rowe et cet.

57. *that*] Om. Qq, Pope+, Jen.

last] *lasts* $Q_2Q_3Q_5F_1F_2F_3$.

till] *tell* Q_4. *tel* Q_5.

57, 58. *to Yaughan*] Ff (*Yaughan* in Italics). *in*, Q_2Q_3, Jen. Rann. El. *in* Q_4Q_5. *to Youghan* Rowe ii, Pope, Theob. Han. Warb. *to Yaughan's* Cap. conj. (*Notes*, i, 31). *to Vaughan* Sing. i. *to yon* Coll. ii (MS). *to yͤ ale and* Anon.*

58. *fetch*] *and fetch* Qq, Theob. Warb. Johns. Cap. Jen. Steev. Var. Cald. Sing. Ktly.

stoup] *ſtoupe* F_1. *ſtoape* F_2. *ſtoap* F_3. *ſoope* Qq, Jen. *ſtoop* Q'76.

[Exit Sec. Clown.] Exit 2 Clown. Rowe. Om. QqFf.

[He digs, and sings.] Rowe. Song. Qq. Sings. Ff, Cap.

Wynkyn de Worde, 1511: 'Demaunde. What almes is worst bestowed that men gyve? A. That is to a blynde man; for as he hathe ony thynge gyven hym, he wolde, with good wyll, see hym hanged by the necke that gave it hym.'

50. **unyoke**] CALDECOTT: That is, unravel this, and your day's work is done, your team you may then unharness.

58. **Yaughan**] COLLIER (ed. i): It is just possible that this was a misspelt stage-direction to inform the player that he was to *yawn* at this point. COLLIER (ed. 2): The emendation of the (MS), which we accept, is as much as to say, 'get thee to yon alehouse; fetch me a jug of liquor.' We must suppose the alehouse understood, and pointed to by the First Clo. WHITE: I suspect that this is a misprint for *Tavern*. But some local allusion understood at the day may lurk under it. J. SAN (*N. & Qu.*, 5 Oct. 1861): This is merely Shakespeare's English way of representing the Danish *Johan*,—*John*. NICHOLSON (*N. & Qu.*, 29 July, 1871): Most probably Yaughan was the well-known keeper of a tavern near the theatre; and we have three items of corroborative evidence which show: First, that a little before the time of this allusion by Sh., which is not found in the Qq, there was about town 'a Jew, one Yohan,' most probably a German Jew, who was a perruquier,—he is mentioned by Jonson in *Every Man out of his Humour*, V, vi; Second, in *The Alchemist*, I, i, which was produced eleven years afterwards, Subtle speaks of 'an alehouse, darker than deaf John,' a name which sounds like that of our foreign John, anglicised, and its owner grown deaf by lapse of time; Third, that there was actually an alehouse attached to the Globe Theatre is proved by the 'Sonnett upon the Burneing' of that playhouse (see Collier's *Annals of the Stage*, i, 388). Is it then unlikely that

In youth, when I did love, did love,
Methought it was very sweet, 60
To contract, Oh! *the time, for,* Ah! *my behove,*
Oh, methought, there was nothing meet.

61. contract, *Oh,*] *contract-a* Anon.* *Oh!* the time] Coll. ii, after Theob. *O the* $F_2F_3F_4$, Rowe, Pope. *O, then* Rann. for, *Ah!*] Coll. ii, after Cap. *for a* QqFf, Rowe, Pope. *for, a,* Theob.+, Jen. *for-a* Cam. Del. Cla. *for all* Tsch.

62. there was] Ff. *there a was* Qq. *there, a, was* Jen. *there-a was* Cam. Cla. nothing meet] Ff. *nothing a meet* Qq. *nothing, a, meet* Jen. *nothing so meet* Han.+, Cap. *nothing-a meet* Cam. Del. Cla.

our wandering Jew, either in search of a business, or as a profitable extension of his theatrical connection, set up 'the Globe Public-house;' and was thus, as the known refresher of the thirsty actors and audience, mentioned by both Sh. and Jonson? CLARENDON: It is impossible to detect the meaning which lies under this corruption. ELZE (*Shakespeare-Jahrbuch*, xi, 297), who accepts without qualification San's and Nicholson's suggestion, asks whether there be not an allusion to the same Johan in the sneering 'Johannes factotum' that Greene applies to Sh. C. ELLIOT BROWNE (*Athenæum*, 29 July, 1876): Yaughan is a common Welsh name, and it is surely only necessary to suppose that it was borne by some Welsh tavern-keeper near the theatre.

58. **stoup**] CLARENDON: This word, meaning a 'drinking-cup,' is still used in college halls. It was applied to vessels of various sizes, and occurs elsewhere in Sh. [See V, ii, 254.] JENNENS: *Soope* of the Qq represents the clownish pronunciation of *sup*.

59–62, &c. THEOBALD was the first to discover that the Clown here sings some stanzas from a poem, which, because it was printed in a collection of *Songes and Sonnettes, written by the ryght honorable Lorde Henry Haward, late Earle of Surrey, and other*, and published by Tottel in 1557, Theobald inferred was written by the noble lord whose name by precedence of rank stood on the title-page. But Gascoigne, who was ten years old when Surrey was beheaded, attributes the poem in question to Lord Vaux, in an *Epistle to a Young Gentleman*, prefixed to his Posies: 'The L. Vaux his dittie, beginning thus *I loath*, was thought by some to be made upon his death-bed,' &c. And WARTON, in his *Hist. of Eng. Poetry*, iii, 45, considers that 'undoubted evidence' is found that Thomas Lord Vaux was the author, in a manuscript in the British Museum (*Harleian* MS. 1703) in which we have a copy of this poem, beginning *I lothe that I did love*, with this title: 'A dyttye or sonet made by the lord Vaus ['vaux,' ap. Arber, p. xiii], in the time of the noble quene Marye, representing the image of Death.' It is thus given in Arber's Reprint of Tottel's *Miscellany*, p. 173:

The aged louer renounceth loue.

I lothe that I did loue,
In youth that I thought swete:
As time requires for my behoue
Me thinkes they are not mete,
My lustes they do me leeue,
My fansies all be fledde:
And tract of time begins to weaue,
Gray heares vpon my hedde.

[59-62. 'In youth, when I did love.']

For age with steyling steppes,
Hath clawed me with his cowche [crowch],
And lusty life away she leapes,
As there had bene none such.
My muse dothe not delight
Me as she did before:
My hand and pen are not in plight,
As they haue bene of yore.
For reason me denies,
This youthly, idle rime:
And day by day to me she cryes,
Leaue of these toyes in time.
The wrinckles in my brow,
The furrowes in my face:
Say limpyng age will hedge him now
Where youth must geue him place.
The harbinger of death,
To me I see him ride:
The cough, the colde, the gaspyng breath,
Doth bid me to prouide,
A pikeax and a spade
And eke a shrowdyng shete,
A house of claye for to be made,
For such a gest most mete.
Me thinkes I heare the clarke,
That knols the careful knell:
And bids me leue my wofull warke,
Er nature me compell
My kepers knit the knot,
That youth did laugh to scorne:
Of me that clene shalbe forgot,
As I had not ben borne.
Thus must I youth geue vp,
Whose badge I long did weare:
To them I yelde the wanton cup
That may it better beare.
Loe here the bared scull,
By whose bald signe I know:
That stoupyng age away shall pull,
Which youthfull yeres did sowe.
For beauty with her bande
These croked cares hath wrought:
And shipped me into the lande,
From whence I first was brought
And ye that bide behinde,
Haue ye none other trust:
As ye of claye were cast by kinde,
So shall ye waste to dust.

PERCY in his *Reliques* suggests that the different corruptions in these stanzas as sung by the Grave-digger [notably line 61] may have been designed by Sh. 'the better to paint the character of an illiterate clown.' Of course there have not been wanting critics who would fain 'offer these lines cur'd and perfect of their limbes, but the task is hopeless, and we must be consoled, as ELZE says, by the reflection that the common people in all times and in all climes have sung nonsense. The 'oh' and the 'ah,' as JENNENS notes, form no part of the song, but are 'only the breath forced out by the strokes of the mattock.' M. MASON suggests that instead

Ham. Has this fellow no feeling of his business, that he sings at grave-making?

Hor. Custom hath made it in him a property of easiness. 65

Ham. 'Tis e'en so: the hand of little employment hath the daintier sense.

63. *of*] *in* Q'76.

63, 64. *that he sings at*] *a sings in* Qq. *he sings in* Q'76, Cap. Jen. *he sings at* Steev. Var. Sing. i. *a' sings in* Sing. ii, Ktly.

65. *in him*] *to him* Pope ii, Theob. Warb. Johns.

68. *daintier*] *dintier* Q_4Q_5.

of 'for, ah,' we read *for aye*, because the Clown means that, though he was in love, it was not meet to contract himself *for ever*. CLARENDON thinks that '*for-a*,' *there-a*, *nothing-a* (see Text. Notes), represent the drawling notes in which the Clown sings, like 'stile-a' and 'mile-a,' in *Wint. Tale*, IV, ii, 133. The first two lines of each of the stanzas sung by the Clown are used by GOETHE in the Second Part of *Faust*, for a part of the song chanted by the Lemures while digging Faust's grave. It is noteworthy that Goethe adopted the 'crutch' of the original instead of 'clutch.' See the note on that passage in Bayard Taylor's most admirable translation of *Faust*, vol. ii, p. 528. CHAPPELL (i, 216): On the margin of a copy of the Earl of Surrey's poems, some of the little airs to which his favorite songs were sung are written in characters of the times. From this copy the following tune for 'I lothe that I did love' is taken. On the stage the Grave-digger in *Hamlet* now sings them to the tune of *The Children in the Wood*. [See line 89 of this scene.]

65. property of easiness] CLARENDON: 'Property' here means individual peculiarity, and 'of easiness' is used with adjectival force, as in I, ii, 4.

68. daintier] CLARENDON: Compare *Tro. & Cres.* I, i, 59.

68. sense] BUCKNILL (p. 119): This line is but half truth. Does custom blunt the fingers of a watchmaker, the eyes of a printer, or the auditory nerve of a musician? Did the grave-digger do his own sombre work with less skill because he had been accustomed to it for thirty years? Custom blunts our sensations to those impressions which we do not attend to, and it sharpens them to those which we do. Custom in Ham. himself had sharpened the speculative faculties which he exercised, while it

First Clo. [*Sings*] *But age, with his stealing steps,*
Hath claw'd me in his clutch, 70
And hath shipped me intil the land,
As if I had never been such.
[*Throws up a skull.*

Ham. That skull had a tongue in it, and could sing once; how the knave jowls it to the ground, as if it were Cain's jaw-bone, that did the first murder! It might be 75 the pate of a politician, which this ass now o'er-reaches; one that would circumvent God, might it not?

69 and 89. First Clo. [Sings] Cap. Clowne sings. Ff. Song. Qq.
69–71. *steps...shipped me intil the*] *sand...shifted me into his* Johns. conj.
70. *claw'd*] Pope. *clawed* Qq. *caught* Ff, Rowe, Cald. Knt, Sta.
71. *hath*] Om. Cap.
intil] *intill* Ff. *into* Qq, Pope+, Cap. Jen. Steev. Var. Sing. El.
the land] *his land* Han. Warb. Rann.
72. *had never*] *never had* F_3F_4, Rowe. *ne'er had* Pope, Han.
[Throws up a skull.] Cap. Om. QqFf.
73. *in it*] *in't* Cap.
74. *it were*] *twere* $Q_2Q_3Q_4$. *t'were* Q_5, Jen.
75. *It might*] Ff, Rowe, Cald. Knt, Dyce ii, Glo.+. *This might* Qq et cet.
76. *the pate*] *ẏ pate* Q_4.
now o'er-reaches] *now ore-reaches* Qq. *o're Offices* F_1. *ore-Offices* F_2 *o're-Offices* F_3. *o're-offices* F_4. *o'er offices* Rowe+, Cald. Knt, Del. *o'er reaches* Sta.
77. *would*] *could* Ff, Rowe, Pope, Han. Cald. Knt, Sta.
God] *Heaven* Q'76.

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had dulled the active powers which depend upon that resolution which he did not practise.

74. **jowls**] CLARKE: If proof were wanted of the exquisite propriety and force of effect with which Sh. uses words, and words of even homely fashion, there could hardly be a more pointed instance than the verb 'jowls' here. What strength it gives to the impression of the head and cheek-bone smiting against the earth! and how it makes the imagination feel the bruise in sympathy!

75. **that**] ABBOTT, § 262: The antecedent pronoun is probably to be repeated immediately before the relative: '(him) that did.'

76. **politician**] STAUNTON: A plotter, a schemer for his own advantage; thus *1 Hen. IV*: I, iii, 241; *Twelfth Night*, III, ii, 34. CLARENDON: The word is always used in a bad sense by Sh.

76. **o'er-reaches**] WARBURTON: People in office, at that time, were so overbearing, that Sh., speaking of insolence at the height, calls it 'insolence in office.' [*Ham.* III, i, 73.] JOHNSON: It is a strong exaggeration to remark, that an *ass* can *over-reach* him who would once have tried to *circumvent*—. I believe both the words of the Qq and Ff were Shakespeare's. An author in revising his work, when his original ideas have faded from his mind, and new observations have produced new sentiments, easily introduces images which have been more newly impressed upon him, without observing their want of congruity to the general texture of his original design. JENNENS: It is applied to a politician, not as an *insolent officer*, but as a

Hor. It might, my lord.

Ham. Or of a courtier, which could say 'Good morrow, sweet lord! How dost thou, good lord?' This might 80 be my lord Such-a-one, that praised my lord Such-a-one's horse, when he meant to beg it,—might it not?

Hor. Ay, my lord.

Ham. Why, e'en so; and now my Lady Worm's; chapless, and knocked about the mazzard with a sexton's 85 spade; here's fine revolution, an we had the trick to see't. Did these bones cost no more the breeding, but to play at loggats with 'em? mine ache to think on't.

80. *sweet lord*] *my lord* Q_4Q_5, Jen. *good lord*] *sweet lord* Qq, Cap. Jen. Cam. Cla.

81. *Such-a-one*] *such a one's* Han. Johns.

82. *when he meant*] *when a went* Q_2 Q_3. *when a ment* Q_4. *when a meant* Q_5. *beg it*] *beg him* Q'76.

84. *now*] *now 'tis* Rowe.

84, 85. *Lady Worm's; chapless,*] Johns. *Lady wormes Choples*, Qq. *Lady Wormes, Chapleſſe* F_1F_2. *Lady Worme's, Chap-leſs*, F_3. *Lady Worm's, Chapleſs*, F_4.

85. *mazzard*] *Mazard* F_2. *maſſene* Q_2Q_3. *mazer* Q_4Q_5.

86. *fine*] *a fine* Q'76, Pope ii, Theob. Warb. Johns. *an*] Cap. *and* Qq. *if* Ff, Rowe +, Jen. Knt, Sta.

88. *loggats*] *loggits* Qq. *Loggets* F_2 F_2F_3. *Loggers* F_4, Rowe, Pope. *with 'em?*] Ff, Rowe+, Jen. Dyce, Sta. Glo.+, Mob. *with them* Qq. *with them?* Q'76 et cet.

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circumventing, scheming, man. CORSON: The Ff, without doubt, give the more expressive term.

81. Such-a-one] STEEVENS: See *Timon*, I. ii, 216.

84. Worm's] JOHNSON: The scull that was my lord Such-a-one's is now my lady Worm's.

85. mazzard] NARES: A head; usually derived, but with very little probability, from *machoire*, French, which means only *a jaw*. The fact is, that it has always been a burlesque word, and was as likely to be made from *mazer*, a bowl, as from anything else; comparing the head to a large goblet. WEDGWOOD confirms Nares's derivation. 'In a similar way, Italian *zucca*, properly a gourd, and thence a drinking cup, is used to signify a skull.'

86. trick] CALDECOTT: Knack, faculty.

87. the breeding] See *Macb*. I, iv, 8.

88. loggats] The nature of this game has been much discussed, but what appears to be the most exact description is thus given by CLARENDON: '"Loggats," diminutive of *log*. The game so called resembles bowls, but with notable differences. First, it is played not on a green, but on a floor strewed with ashes. The Jack is a wheel of lignum-vitæ or other hard wood, nine inches in diameter and three or four inches thick. The loggat, made of apple-wood, is a truncated cone 26 or 27 inches in length, tapering from a girth of 8½ or 9 inches at the one end to 3½ or 4 inches at the other. Each player has three loggats which he throws, holding lightly the thin end. The object is to lie as near the Jack as possible. The only place we have heard of

First Clo. [*Sings*] *A pick-axe, and a spade, a spade,*
For and a shrouding sheet; 90
Oh, a pit of clay for to be made
For such a guest is meet.
[*Throws up another skull.*

90. For and] *For,—and* Theob. Han. Warb. Johns. Cap. Jen. Steev. Var. Cald. Knt, Coll. i. *For and,* Pope.
92. [Throws...] Cap. Om. QqFf.

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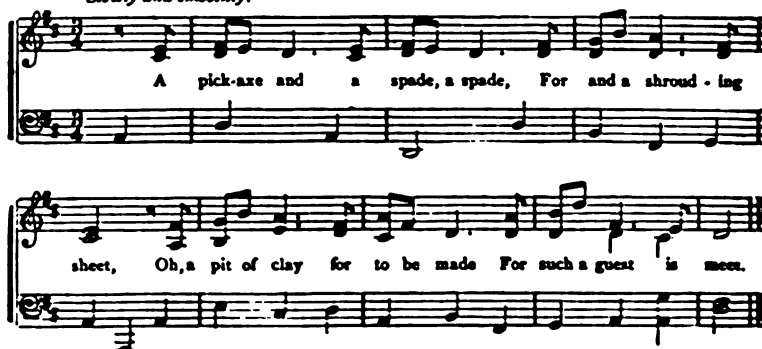
where this once popular game is now played is the Hampshire Hog Inn, Norwich. We have to thank the Rev. G. Gould for a detailed description of the game, which we have abridged as above. Perhaps Ham. meant to compare the skull to the Jack at which the bones were thrown. In Jonson's *Tale of a Tub,* IV, vi: "Now are they tossing of his legs and arms Like loggats at a pear tree."'

89. [Sings] CHAPPELL (i, 200): The traditions of the stage give the following tune of *The Children in the Wood* as the air of the Grave-digger's song in *Hamlet,* 'A pickaxe and a spade':

90. For and] DYCE (*Remarks,* &c., p. 218): The break after 'For' inserted by modern edd. is quite wrong. 'For and,' in the present version of the stanza, answers to 'And eke' in that given by Percy (*Rel. of A. E. P.* vol. i, 192, ed. 1812). Compare the following passages (to which many others might be added): 'Syr Gy, Syr Gawen, Syr Cayus, for and Syr Olyuere.'—Skelton, *Works,* i, 119, ed. Dyce. '—and with him comes the lady, For and the Squire of Damsels.'—Beau. & Fl. *Knight of the Burning Pestle,* II, iii: 'A hippocrene, a tweak, for and a fucus.'—Middleton's *Fair Quarrel,* V, i. [In LETTSOM'S MS note in my copy of Dyce's *Remarks* attention is called to the Scotch usage of *But and* as equivalent to this 'For and,' *e.g.* 'Or I will burn yoursel therein, Bot and zour babies three.'—*Edom o' Gordon,* Percy's Ballads, i, 125. 'He has broke three ribs in that ane's side, But and his collar bane.'—*Johnnie of Breadislee,* Minstrelsy of the Scottish Border, ii, 345, ed. 1825. CLARENDON, in a note on the present passage in *Hamlet,* says: '"But and" seems to mean both *besides* and *except.*' ED.]

91. for to] See III, i, 167.

92. guest] LOWELL (*Among My Books,* p. 210): This Grave-diggers' scene always impresses me as one of the most pathetic in the whole tragedy. That Sh. introduced

Ham. There's another; why may not that be the skull 93
of a lawyer? Where be his quiddits now, his quillets, his

93. *may*] *might* Ff, Rowe, Cald. Knt, Sta.
94. *of*] *of of* F_1
quiddits] *quiddities* Qq, Cap. Jen. Glo.+, Tsch. Mob.
94. *quillets*] *quillites* Q_2Q_3. *quillities* Q_4Q_5, Cap. Jen. Tsch.

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such scenes and such characters with deliberate intention, and with a view to artistic relief and contrast, there can hardly be a doubt. We must take it for granted that a man whose works show everywhere the results of judgement sometimes acted with forethought. I find the springs of the profoundest sorrow and pity in this hardened indifference of the Grave-diggers, in their careless discussion as to whether Ophelia's death was by suicide or no, in their singing and jesting at their dreary work. *We* know who is to be the guest of this earthen hospitality,—how much beauty, love, and heart-break are to be covered in that pit of clay. All we remember of Oph. reacts upon us with tenfold force, and we recoil from our amusement at the ghastly drollery of the two delvers with a shock of horror. That the unconscious Ham. should stumble on *this* grave of all others, that it should be *here* that he should pause to muse humorously on death and decay,—all this prepares us for the revulsion of passion in the next scene, and for the frantic confession: 'I loved Ophelia; forty thousand brothers Could not with all *their* quantity of love Make up my sum!' And it is only here that such an asseveration would be true even to the feeling of the moment; for it is plain from all we know of Ham. that he could not so have loved Oph., that he was incapable of the self-abandonment of a true passion, that he would have analyzed this emotion as he does all others, would have peeped and botanized upon it till it became to him a mere matter of scientific interest. All this force of contrast, and this horror of surprise, were necessary so to intensify his remorseful regret that he should believe himself for once in earnest. The speech of the King, 'Oh, he is mad, Laertes,' recalls him to himself, and he at once begins to rave.

94. lawyer] C. ELLIOT BROWNE (*Athenæum*, 22 May, 1875): There is a striking imitation of this passage in Raynoldes's *Dolarny's Primerose*, 1606 [which, despite the eulogy of Sh. contained in it, CALDECOTT pronounces 'a very mean performance.' ED.]:

> 'Why might not this haue beene some lawier's pate,
> The which sometimes brib'd, brawl'd, and tooke a fee
> And lawe exacted to the highest rate;
> Why might not this be such a one as he?
> Your quirks and quillets, now Sir, where be they?
> Now he is mute and not a word can say,' &c.

94. quiddits] NARES: A contraction of *quiddity*, which is from [Mid. Lat.] *quiditas*, not from *quidlibet*. It was used, as quiddity also was, for a subtilty, or nice refinement. Generally applied to the subtilties of lawyers. WEDGWOOD: Mid. Lat. *quiditas*, the whatness or distinctive nature of a thing, brought into a by-word by the nice distinction of the schools.

94. quillets] MALONE: Nice and frivolous distinctions. The word is rendered by Cole, *Lat. Dict.*: *res frivola*. NARES follows Bailey in deriving it from *quibblet*, a diminutive of *quibble*. DOUCE (i, 231) derives it from *quidlibet*. But Nares objects to this, that the scholastic phrase was uniformly *quodlibet*, never *quidlibet*. WEDGWOOD: Notwithstanding Nares's objection that the scholastic phrase was *quod*

cases, his tenures, and his tricks? why does he suffer this 95
rude knave now to knock him about the sconce with a dirty
shovel, and will not tell him of his action of battery? Hum!
This fellow might be in 's time a great buyer of land, with
his statutes, his recognizances, his fines, his double vouchers,
his recoveries; is this the fine of his fines and the recovery 100
of his recoveries, to have his fine pate full of fine dirt? will
his vouchers vouch him no more of his purchases, and dou-

96. *rude*] *madde* Q_2Q_3. *mad* Q_4Q_5, Jen.
97. *action*] *actions* Q_5.
Hum] *Humph* Mal. Steev. Bos. Cald. Knt, Coll. Sing. White, Ktly.
98. *in's*] *in his* Ktly.
100, 101. *is this...recoveries*] Om. Qq.
102. *his vouchers*] *vouchers* Qq, Jen.
102, 103. *double ones too*] *doubles* Qq, Jen.

libet, and not *quidlibet*, the derivation from this source was probably correct. F. J. V. (*N. & Qu.*, 18 Sept. 1875): As 'quiddit' is from the logical term *quiditas*, why may not 'quillet' or 'quilit' be from another logical term, *qualitas?* The word may have been originally *qualit*, then the *a* may have been thinned into *i* to make it jingle with 'quiddit.'

94-103. LORD CAMPBELL (p. 110): These terms of art are all used seemingly with a full knowledge of their import; and it would puzzle some practising barristers with whom I am acquainted to go over the whole *seriatim*, and to define each of them satisfactorily.

95. **tenures**] ELZE (*The Athenæum*, 20 Feb. 1869) thinks that this word has slipped out of place, that it belongs to the law-terms relative to property, and should therefore be inserted between 'recognizances' and 'fines' in line 99.

96. **sconce**] CLARENDON: A colloquial and jocose term, like costard, pate, mazzard, &c.

99, 100. **statutes, recognizances, fines, double vouchers, recoveries**] RITSON: A recovery with *double voucher* is the one usually suffered, and is so denominated from *two* persons (the latter of whom is always the common crier, or some such inferior person) being successively *vouched*, or called upon, to warrant the tenant's title. Both 'fines' and 'recoveries' are fictions of law, used to convert an estate tail into a fee simple. 'Statutes' are (not acts of parliament, but) *statutes-merchant* and *staple*, particular modes of *recognizance* or acknowledgement for securing *debts*, which thereby become a charge upon the party's land. 'Statutes' and 'recognizances' are constantly mentioned together in the covenants of a purchase deed.

100. **fine of his fines**] CALDECOTT: This is the end of, or utmost attained by, the operation of all this legal machinery. RUSHTON (*Sh. a Lawyer*, p. 10): The first 'fine' means not a penalty, but an end. CLARENDON: Compare *All's Well*, IV, iv, 35.

101. **fine dirt**] WALKER (*Crit.* i, 316): Foule? DYCE (ed. 2): I believe the old text is right here. RUSHTON (*Sh. a Lawyer*, p. 10) acutely interprets this 'fine,' like the preceding 'fine,' in the sense of *last*. 'His fine pate is filled, not with fine dirt, but with the *last* dirt which will ever occupy it, leaving a satirical inference to be drawn, that even in his lifetime his head was filled with dirt.'

ble ones too, than the length and breadth of a pair of indentures? The very conveyances of his lands will hardly lie in this box; and must the inheritor himself have no more, ha? 105

Hor. Not a jot more, my lord.

Ham. Is not parchment made of sheep-skins?

Hor. Ay, my lord, and of calf-skins too.

Ham. They are sheep and calves which seek out assurance in that. I will speak to this fellow.—Whose grave's 110 this, sirrah?

First Clo. Mine, sir.—

[*Sings*] *Oh, a pit of clay for to be made*
For such a guest is meet.

Ham. I think it be thine indeed, for thou liest in't. 115

First Clo. You lie out on't, sir, and therefore it is not yours; for my part, I do not lie in't, and yet it is mine.

104. *lands*] *land* Q'76, Jen.
hardly] *ſcarcely* Qq, Jen.
108. *calf-skins*] *Calue-skinnes* Q_4F_2 F_2F_3. *Calue-skins* Q_5F_4. *Calues-skinnes* Q_2Q_3, Cap. Jen. Steev. Mal. Cald. Knt.
109. *which*] *that* Ff, Rowe+, Knt, Sta.
111. *sirrah*] *ſirra* Qq. *Sir* Ff, Rowe, Cald. Knt, Coll. Dyce i, Sta. White, Huds.
112, 113. *Mine...made*] *Mine ſir, or a...made.* (as one line) Qq.
113. [Sings] Cap. Om. QqFf.
114. For...meet.] Om. Qq, Cap.
guest] *ghost* Rowe ii, Pope.
115. *it be*] *it* Q_5. *it's* Q'76.
116. *it is*] *tis* Qq. *'tis* Q'76, Jen. Cam. Cla.
117. *and yet*] *yet* Qq, Pope+, Cap. Jen. Steev. Mal. Cald. Sing. El. Ktly.
it is] *it's* Q'76.

103. **indentures**] CLARENDON: Indentures were agreements made out in duplicate, of which each party kept one. Both were written on the same sheet, which was cut in two in a crooked or *indented* line, in order that the fitting of the two parts might prove the genuineness of both in case of dispute.

105. **box**] RUSHTON (*Sh. a Lawyer*, p. 10): Ham. compares a grave to a box, because conveyancers and attorneys keep their deeds in wooden or tin boxes.

105. STAUNTON cites some passages parallel to the foregoing dozen lines from Randolph's comedy of *The Jealous Lovers*, published at Oxford, 1668.

109. **assurance**] CLARENDON: 'Assurance of lands is where lands or tenements are conveyed by deed.'—Jacob, *Law Dict.* Here, of course, there is a reference also to the ordinary meaning.

110. COLERIDGE: O, the rich contrast between the Clowns and Ham. as two extremes! You see in the former the mockery of logic, and a traditional wit valued, like truth, for its antiquity, and treasured up, like a tune, for use.

111. **sirrah**] See *Macb.* IV, ii, 30.

115, 116. **thine . . . You**] Note that throughout this dialogue Ham. addresses the Clown in the second person singular, while the Clown replies in the second person plural. ED.

Ham. Thou dost lie in't, to be in't and say it is thine; 'tis for the dead, not for the quick; therefore thou liest.

First Clo. 'Tis a quick lie, sir; 'twill away again, from me to you. 120

Ham. What man dost thou dig it for?

First Clo. For no man, sir.

Ham. What woman then?

First Clo. For none, neither. 125

Ham. Who is to be buried in't?

First Clo. One that was a woman, sir; but, rest her soul, she's dead.

Ham. How absolute the knave is! we must speak by the card, or equivocation will undo us. By the Lord, 130 Horatio, these three years I have taken note of it; the age is grown so picked that the toe of the peasant comes so

118. *it is*] *'tis* Ff, Rowe +, Sta. White.
120. *away*] Om. Q'76.
130. *undo*] *vndoo* Qq. *vndoe* F_1. *follow* $F_2F_3F_4$, Rowe, Pope, Han.
131. *these*] *this* Qq, Cam. Cla.
taken] *tooke* Qq.
note] *notice* Q'76.
132. *that*] *and* $F_2F_3F_4$, Rowe.

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129. **absolute**] DYCE (*Gloss.*): Positive, certain.

130. **card**] JOHNSON explained this as the card on which the different points of the compass are described, as in *Macb.* I, iii, 17. MALONE understood it as only another name for *chart*, and paraphrased its use in the present instance by: 'we must speak with the same precision and accuracy as is observed in marking the true distances of coasts, the heights, courses, &c., in a sea-*chart*.' DYCE selected this as the definition of the present passage in his *Glossary*. STAUNTON says it is 'rather an allusion to the *card* and *calendar* of etiquette, or *book of manners*, of which more than one were published during Shakespeare's age.' RITSON notes its use by Osric, V, ii, 109. Whatsoever its immediate derivation, 'to speak by the card' undoubtedly means *to speak with precision*.

131. **These three years**] CAPELL (i, 146): Just so many years had King James been in England, bringing with him a Danish queen, when the Quarto that is our guide in this play made its appearance.

132. **picked**] HANMER: Smart, sharp. JOHNSON: There was, about that time, a *picked* shoe, that is a shoe with a long pointed toe, in fashion, to which the allusion seems likewise to be made. STEEVENS: This fashion was carried to such excess that it was restrained by proclamation in the fifth year of Edward IV, when it was ordered, 'that the beaks or pykes of shoes and boots should not pass two inches upon pain of cursing by the clergy, and forfeiting twenty shillings. . . . . Before this time, and since 1482, the pykes of shoes and boots were of such length that they were fain to be tied up to the knee with chains of silver, and gilt, or at least silken, laces.' MALONE: That is, so spruce, so quaint, so affected. There is no allusion to *picked* or pointed shoes. [DOUCE agrees with Malone here, because this fashion had expired

near the heel of the courtier, he galls his kibe.—How long hast thou been a grave-maker?

First Clo. Of all the days i' the year, I came to't that 135 day that our last king Hamlet o'ercame Fortinbras.

Ham. How long is that since?

First Clo. Cannot you tell that? every fool can tell that; it was the very day that young Hamlet was born; he that is mad, and sent into England. 140

Ham. Ay, marry; why was he sent into England?

First Clo. Why because a' was mad; a' shall recover his wits there; or, if a' do not, it's no great matter there.

Ham. Why?

First Clo. 'Twill not be seen in him there; there the 145 men are as mad as he.

133. *heel*] *heeles* F_1.
the courtier] *our Courtier* Ff, Rowe+. (*Countier* Rowe.) *your courtier* White conj.

134. *a*] Om. Q_2Q_3.

135. *all*] Om. Qq.

136. *o'ercame*] Rowe+, Jen. Knt, Dyce, White, Cam. *o'recame* Ff. *ouercame* Qq et cet.

137. *long is*] *long's* Mal. Steev. Bos. Cald.

139. *the very*] *that very* Qq, Pope+, Cap. Jen. Steev. Var. Cald. Sing. Ktly, Cam.

140. *is*] *was* Ff, Rowe+, Knt, Sta.

142, 143. *a'*] Cam. Cla. *a* Qq. *he* Ff et cet.

143. *it's*] *tis* Qq. *'tis* Cap. Jen. Steev. Var. Cald. Sing. Coll. White, Ktly, Cam.

145, 146. *him there; there the men are*] Cap. *him there, there the men are* Q_2Q_3. *him there, there the are men* Q_4. *him there, there are men* Q_5. *him, there the men are* Ff, Rowe+, Knt, Sta.

long before Shakespeare's time.] 'Picked' was a common word in Shakespeare's age in this sense. CLARENDON: 'Cotgrave gives: "*Miste*, Neat, spruce, compt, quaint, picked, minion, trickesie, fine, gay." There may possibly be a covert reference to the pointed shoes.'

133. kibe] HUNTER (ii, 264): This should probably be *kibes* in the plural. It is the same as chilblains; thus, Florio, *Ital. Dict.*: *Bugancia*, kibes or chilblains. [My copy of Florio, 1598, reads *Bugancie*, the plural, which, I am afraid, galls Hunter's conjecture. ED.]

135. Of . . . year] CLARENDON: Compare *Rom. & Jul.* I, iii, 16.

139. the . . . born] BLACKSTONE: By this scene it appears that Ham. was then thirty years old, and knew Yorick well, who had been dead twenty-three years. And yet in the beginning of the play he is spoken of as a *very young* man, one that designed to go back to school, *i. e.* to the University of Wittenberg. The poet in the Fifth Act had forgot what he wrote in the First. TSCHISCHWITZ: Blackstone's criticism is founded on a very erroneous idea of German Universities and their arrangements. It is well known that A. v. Humboldt, up to an advanced age, attended lectures (*Collegia hörte*) under his friend Boekh.

146. CLARENDON: Compare Marston's *Malcontent*, III, i: 'Your lordship shall ever finde . . . amongst a hundred Englishmen fourscore and ten madmen.'

Ham. How came he mad? 147

First Clo. Very strangely, they say.

Ham. How 'strangely'?

First Clo. Faith, e'en with losing his wits. 150

Ham. Upon what ground?

First Clo. Why, here in Denmark; I have been sexton here, man and boy, thirty years.

149. *'strangely'*] Quotation, Cam. Cla.

150. *losing*] *loosing* $QqF_1F_2F_3$.

152. *I have*] *where I have* Q'76.

152. *sexton*] *Sexten* Q_2Q_3. *sixeteene* F_1. *Sexestone* F_2. *Sexstone* F_3.

153. *here*] Om. Q'76.

thirty] *twenty* Hal.

153. [The words of the Grave-digger are so explicit that the age of Ham. has been generally accepted as that of thirty years, and none the less generally has it been felt that this age does not accord, as Blackstone says, with the impression of his youth which Ham. in the earlier scenes gives us. HALLIWELL [see Text. Notes] attempts to avoid the difficulty by the aid of Q_1, but this aid will hardly bear analysis. In line 1922 of Q_1 the Clown says 'heres a scull hath bin here this dozen yeare;' the conversation for sixteen lines then turns upon Ham., and his being sent to England. At the end of it Ham. says, 'whose scull was this?' It is by no means certain that the former skull is here referred to; the Clown may have just turned up another. It does not follow, therefore, of necessity that it was Yorick's skull that had lain in the ground a dozen years, and Q_1 fails us here at the most important point. GRANT WHITE, at the beginning of his story of *Hamlet the Younger*, says that the Prince was twenty years old when the tragedy opens, and at the close his essay, probably overlooking this statement, says that Ham. was thirty years of age in the Fifth Act. No one would impute to so shrewd a scholar as GRANT WHITE the supposition that the action of the tragedy lasted ten years. EDUARD and OTTO DEVRIENT, in their ed. of Sh., contend, and with much force, for Hamlet's extreme youth [see Appendix, Vol. II], and modify their text accordingly. FURNIVALL (*New Sh. Soc. Trans*, Part ii, 1874, p. 494), speaking of the 'startling inconsistencies' in regard to Hamlet's age, says: 'We know how early, in olden time, young men of rank were put to arms; how early, if they went to a University, they left it for training in Camp and Court. Ham., at a University, could hardly have passt 20; and with this age the plain mention of youth [in I, iii, 7; I, iii, 11-12; and I, iii, 123-4] agrees. With this, too, agrees the King's reproach to Ham. for his intent in going back to Wittenberg; and Hamlet's own revolt-of-nature at his mother's quick marriage to his uncle. Had he been much past 21, and had he had more experience of then women, he'd have taken his mother's changeableness more coolly. I look on it as certain, that when Sh. began the play he conceivd Ham. as quite a young man. But as the play grew, as greater weight of reflection, of insight into character, of knowledge of life, &c., were wanted, Sh. necessarily and naturally made Ham. a formd man; and, by the time that he got to the Grave-diggers' scene, told us the Prince was 30,—the right age for him then; but not his age when Laer. and Pol. warnd Oph. against his blood that burnd, his youthful fancy for her,—"a toy in blood"—&c. The two parts of the play *are* inconsistent on this main point in Hamlets state.

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What matter? Who wants 'em made consistent by the modification of either part? The "thirty" is not in Q_1; yet who wants to go back to that?' MINTO (*The Examiner*, 6 Mar. 1875) contends that apart from the Grave-digger's speech and the thirty years of the wedded life of the Player King and the Player Queen (and he is at a loss to understand how these passages came into the play), 'the natural construction is that Ham. and his associates were youths of seventeen, fresh from the University. That was the usual age in Shakespeare's time at which young nobles set out on their travels, and there is no reason to suppose that he thought of altering the University age in his play, and no hint that Ham. was so very much older than his companions.' ....'A proper conception of Hamlet's age is essential to the understanding of the play. He is a youth called home from the University by his father's death; a youth of the age of Romeo, or of young Prince Hal at the time of his father's accession.' ....'Hamlet's action is not the weak and petulant action of an emasculated man of thirty, but the daring, wilful, defiant action of a high-spirited sensitive youth, rudely summoned from the gay pursuits of youth, and confronted suddenly with monstrous treachery, with crime that blurs the modesty and grace of nature, that makes the very sunlight fire, and loads the sweet air of heaven with pestilence.' MARSHALL (p. 181) thinks that Sh. intended Ham. to be nearer twenty than thirty; the general features of his character are those of youth, and the frequent allusions throughout the play to his being very young forbid the belief that he was really thirty years old. The Grave-digger may mean that 'he began to serve his apprenticeship thirty years before; but he may not have come to the trade of grave-maker till some years later; so that it does not necessarily follow that the day when King Hamlet overcame Fortinbras was thirty years previously.'....'The most material objection against Hamlet's being more than between twenty and twenty-three years of age is that if he were older his mother could scarcely have been the object of such a passion as that of Claudius.'

MINTO afterwards (in *The Academy*, 18 December, 1875) expressed his views at greater length. Against the weighty authority of the Grave-digger is to be placed Laer., whose advice to Oph. in simple prose means that she was not to trust Ham., because he was at an age of changeful fancies and fleeting attachments. Who would speak of the love of a man of thirty as 'a violet in the youth of primy nature'? The very idea is a profanation of words, which carry such fragrance with them when applied to the first love of budding youth. Again, the University age of young noblemen at that time was from seventeen to nineteen, and Laer. had just left the University; Ham. wanted to go back to it, and Hor. is under suspicion of playing 'truant.' The play is full of allusions to the youth of the personages coeval with Ham. Fort. is 'Young Fortinbras,' Laer. is 'Young Laertes,'—the epithet in both cases being repeated. The King speaks of skill with the rapier as a 'very riband in the cap of youth.' Hamlet's envy of Laertes's fame with the rapier has an almost boyish air. Making Ham. thirty also adds some improbability to the succession of Claudius to his murdered brother; if at that age Ham. had tamely submitted to such a usurpation, and desired to go back to school in Wittenberg, he would have been too contemptible a character to be fitted for any dramatist's hero. Prof. DOWDEN having pronounced, in a notice of Werder's *Hamlet* (*The Academy*, 4 Dec. 1875), that theory incredible which 'makes Ham., the utterer of the saddest

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and most thoughtful soliloquies to be found in Sh., a boy of seventeen,' MINTO replies that we are apt to underrate the precocity of boys of seventeen. 'I venture to say that sad and thoughtful questionings of the mysteries of life are more common among boys under twenty than among men of thirty.' 'Not only is it possible for sad thoughts to come to a youth of seventeen, but it is at such an age, when the character is not deeply founded, that the shattering of first ideals is most overwhelming. The terrible circumstances that overthrew Hamlet's noble mind gave a stimulus to the development of his thoughtfulness apart from an increase of years. The fresher and brighter our conception of the gay boy-world out of which he was summoned, the deeper becomes the monstrous tint of the horrible ambition, murder, and incest, which appalled his vision and paralyzed the clear working of his mind when he was first called upon to play a man's part in the battle of life. Too much has been said of the philosophic temperament of Ham.; impulse and passion were more in his nature than philosophy; his philosophy was not a serene growth, a natural development of a mind predisposed to thought; it was wrung out of him by circumstances terrible enough to make the most obtuse mind pause and reflect.' Prof. DOWDEN (*The Academy*, 25 Dec. 1875) urged the following considerations in condemnation of the theory that Ham. was a youth of seventeen: 'The poet's youngest *heroines* (children of the South) are aged fourteen (Juliet, Marina) and fifteen (Miranda). The age of Perdita is sixteen. Sh. loved these earliest years of budding womanhood. What is the corresponding period of early manhood that charms the poet's imagination? At what age does Sh. conceive that boyhood is blooming into adult strength and beauty? I answer, from twenty-one to twenty-five. The stolen sons of Cymbeline, boys just ready to be men, are aged twenty-three and twenty-two; Florizel looks about twenty-one (*Wint. Tale*, V, i, 126); Troilus, a beardless youth (two or three hairs upon his chin), is older: 'he ne'er saw three-and-twenty.' I am not aware that we can determine Romeo's age. Prince Hal at the time of his father's accession was some twelve years old, but Sh. represents him as considerably older. When the battle of Shrewsbury took place (Henry being in fact sixteen years old), Sh., I believe, intends his age to be 'twenty-two or thereabouts' (1 *Hen. IV*: III, iii, 212). When Henry V ascended the throne, his age was twenty-six, and there is no reason to suppose that Sh., who had up to that point made him older than the Prince Henry of history, now represented him as younger. The Bishop of Ely says: 'My thrice puissant liege Is in *the very May-morn of his youth*.' Test the theory of Hamlet's extreme youth by the other plays. Are we to imagine the utterer of the soliloquy, 'To be or not to be,' as five or six years the junior of the boys of old Belarius, and that at a period of life when each added year counts for much? Is Florizel,—one of Shakespeare's ideals of youthful grace,—four years older than Ham.? Did Ham. begin his observations on society (V, i, 150) at fourteen? Were his schoolfellows,—dispatched on a critical mission to England,—also youths of seventeen? Can it be proved that any chief male personage in Shakespeare's plays is aged seventeen, or eighteen, or even nineteen? The dating of the Player-King's marriage is important in this discussion. His thirty years' wife (representing Gertrude) is not too old to win a second husband's love; therefore Gertrude, although the 'hey-day of her blood' is 'tame,' is not necessarily too old; we may imagine her forty-seven. But I am not greatly concerned to maintain the

Ham. How long will a man lie i' the earth ere he rot?

First Clo. I'faith, if a' be not rotten before a' die,—as 155
we have many pocky corses now-a-days, that will scarce
hold the laying in,—a' will last you some eight year or nine
year; a tanner will last you nine year.

Ham. Why he more than another?

First Clo. Why, sir, his hide is so tanned with his trade 160
that a' will keep out water a great while; and your water is
a sore decayer of your whoreson dead body. Here's a skull

155. *I'faith*] Rowe+, Dyce, Sta. Glo.+. *Ifaith* Ff. *Fayth* Q_2Q_3. *Faith* or *'Faith* Q_4 et cet.
not] Om. F_3F_4.
155, 157, and 161. *a'*] Cam. Cla. *a* Qq. *he* Ff et cet.
156. *now-a-days*] Om. Qq.
158. *you nine year*] *you nine yeares* F_2F_3. *you nine years* F_4, Rowe+.
160. *so*] Om. F_3F_4, Rowe.
161. *your*] *you* Rowe ii.
162. *whoreson*] *horson* F_2.
162, 163. *Here's a skull...skull*] *Here's a skull now* Qq, Pope+, Cap. Jen. Steev. Var. Sing. Ktly (*Heer's* Qq).

Player-King's and the Grave-digger's dates, except for the sake of resisting rash tampering with Shakespeare's text. I can imagine Ham. as a man in the 'May-morn of his youth' at twenty-six or twenty-five. I am much concerned, however, to oppose such a misreading of the play as would not only render the conception of Ham. incoherent, but would pervert our view of an entire group of lovely characters,—the Florizels and Polydores and Ferdinands of Sh. And I would note that Sh. found it possible to think of thirty as a youthful age. The Grave-digger himself speaks of 'young Hamlet.' In *Much Ado* we read (of fashions in clothes): 'How giddily a' turns about all the hot bloods between fourteen and five-and-thirty.' In the *Sonnets* Sh. names forty (not thirty) as the age when time has marred the face. In the *Elegy* on Burbadge, that great actor is praised for his equal success in the part of 'young Hamlet' and of 'old Hieronymo.' If Burbadge represented Ham. as thirty years of age, still, in spite of the thirty years, Burbadge's Ham. passed for young. I will, however, yield something, and if any critic will efficiently knock upon the mazzard that 'absolute' knave, the Clown, I accept as satisfactory the age assigned by Marshall,—twenty-five.'

In *The Academy*, 11 March, 1876, J. W. HALES cites the following quotation from a well-known book as noteworthy with regard to Hamlet's age: 'For fashion sake some [Danes] will put their children to schoole, but they set them not to it till they are fourteene years old; so that you shall see a great boy with a beard learne his A B C, and sit weeping under the rod when he is thirty years old.'—Nash's *Pierce Penniless's Supplication to the Devil*, ed. Collier, for the Sh. Soc. p. 27. 'So, after all,' adds Hales, 'there is perhaps less inconsistency in the play than has been supposed. I do not mean that there is none.'

157. you] An ethical dative. See II, ii, 414; also CORSON (*Cornell Rev.* Oct. 1876, p. 42).

now; this skull has lain in the earth three and twenty years.

Ham. Whose was it?

First Clo. A whoreson mad fellow's it was; whose do 165 you think it was?

Ham. Nay, I know not.

First Clo. A pestilence on him for a mad rogue! a' poured a flagon of Rhenish on my head once. This same skull, sir, was Yorick's skull, the king's jester. 170

Ham. This?

First Clo. E'en that.

Ham. Let me see. [*Takes the skull.*]—Alas, poor

163. *has lain*] *hath lyen you* Qq, Jen. *hath lain you* Cap. Steev. Var. Sing. Coll. El. Del. White, Ktly, Huds.

three and twenty] 23. $Q_2Q_3Q_4$. *twenty three* Q_5.

165, 166. *A...was?*] Two lines, Ff, Rowe.

168. *a'*] Coll. *a* QqFf, Rowe, Knt. *he* Q'76, Pope+, Cap. Jen. Steev. Var. Cald. El.

169, 170. *This..sir*] Twice in Ff, Rowe, Knt, Coll. Del. Sta. White, Ktly.

170. *Yorick's*] *sir* Yoricks Qq, Cap. Jen.

173. *Let me see*] Om. Qq, Pope+, Cap. Jen. Steev. Var. Sing. i.

[Takes the skull.] After *This?* line 171, Cap. Steev. Var. Sing. i, Cald. Coll. Del. El. White. After *see.* line 173, Sing. ii, Dyce, Sta. Ktly, Glo.+, Mob. Huds. Om. QqFf, Rowe +, Knt.

163. **three and twenty**] HALLIWELL: I have ventured to alter the text here to *a dozen* by the aid of Q_1, in order to avoid a chronological difficulty, and for a similar reason to alter 'thirty' to *twenty* in line 153. It must be remembered that Ham. is alluded to in the First Act as a very young man.

169, 170. **This . . . sir**] WHITE: If the repetition of these words were accidental in the Ff, the chance must be reckoned among *gli inganni felici*. DYCE (ed. 2): I wish White had told us what force is added to the dialogue by the repetition. CORSON partially answers Dyce's question by saying that the repetition serves to exhibit the Clown's 'sense of his official importance as he turns the skull over in his hands;' [there also lurks in it a tone of hesitation, as though deliberating carefully the position of the skull in the earth whence it was exhumed before deciding on the ownership. ED.]

170. **Yorick**] J. SAN (*N. & Qu.*, 5 Oct. 1861): This is the German and Danish *Georg*, *Jörg*, our *George;* the English *y* represents the foreign *j*, which has the same sound. CLARENDON: Mr Magnússon suggests to us that this name may be a corruption of Rorick, Saxo's Roricus, Hamlet's grandfather on the mother's side. LATHAM (*Two Dissertations*, &c., 1872, pp. 93 and 145): Name for name, the 'Yorick' of Sh. seems to be the *Eric* of *Der bestrafte Brüdermord*. If so, the King is his own Jester. Be it so. A *Chronicon Erici Regis* actually exists. A *Gesta Erici Regis* may have existed. Hence, by a confusion of which we only get a general notion, out of *Gesta Erici Regis* may have come *Yorick, the King's Jester.* ['Jerick' is the name of a 'Dutch Bowr' in Chapman's *Alphonsus*. ED.]

173. **Let . . . see**] KNIGHT: This supersedes any stage-direction.

Yorick!—I knew him, Horatio; a fellow of infinite jest, of most excellent fancy; he hath borne me on his back a 175 thousand times; and now how abhorred in my imagination it is! my gorge rises at it. Here hung those lips that I have kissed I know not how oft.—Where be your gibes now? your gambols? your songs? your flashes of merriment, that were wont to set the table on a roar? Not one 180 now, to mock your own grinning? quite chop-fallen? Now get you to my lady's chamber, and tell her, let her paint an inch thick, to this favour she must come; make her laugh at that.—Prithee, Horatio, tell me one thing.

Hor. What's that, my lord? 185

Ham. Dost thou think Alexander looked o' this fashion i' the earth?

Hor. E'en so.

175. *borne*] *bore* Qq.
176. *and now how*] *And how* Ff, Rowe.
176, 177. *in...is*] *my imagination is* Ff, Knt, Del. White. *my imagination is now* Rowe.
179. *gambols*] *jests* Q'76.
180. *on a roar*] *in a roar* Pope+, Mob.
180. *Not one*] *No one* Ff, Rowe, White.
181. *grinning*] *Jeering* Ff, Rowe, Cald. Knt.
182. *chamber*] *table* Qq, Jen. Tsch.
183. *favour*] *savour* Warb. (misprint?).
186. *o'*] *a* Qq. *on* Q'76.

176. abhorred in] WHITE: What is abhorred? At what does Hamlet's gorge rise? At the skull? He is not speaking of that. What he abhors, what his gorge rises at, is *his imagination that here hung the lips that he has kissed.* This construction is sustained by the reading of Q_1: 'those lippes . . . they abhorre me.' CLARKE: 'It' in this sentence, and in 'my gorge rises at *it*,' is used in reference to the idea of having been borne on the back of him whose skeleton remains are thus suddenly presented to the speaker's gaze, the idea of having caressed and been fondled by one whose mouldering fleshless skull is now held in the speaker's hand.

177. gorge] DYCE (*Gloss.*): Throat, swallow, equivalent to stomach (Fr. *gorge*).

180. on a roar] CLARENDON: We still say 'to set on fire,' and in *Exodus*, xix, 18, we find 'on a smoke' for 'smoking.'

181. grinning] COLLIER: The skull did not *jeer*, though it 'grinned.'

182. chamber] STEEVENS: The *table* of the Qq means her dressing-table. DOUCE (ii, 264): There is good reason for supposing that Sh. borrowed this thought from some print or picture he had seen. There are several which represent a lady at her toilet, and an old man presenting a skull before the mirror.

183. favour] STEEVENS: Countenance or complexion. CLARENDON: So in Bacon, *Essay* xliii: 'In beauty, that of favour is more than that of colour, and that of decent and gracious motion more than that of favour.'

Ham. And smelt so? puh! [*Puts down the skull.*

Hor. E'en so, my lord. 190

Ham. To what base uses we may return, Horatio! Why may not imagination trace the noble dust of Alexander, till he find it stopping a bung-hole?

Hor. 'Twere to consider too curiously, to consider so.

Ham. No, faith, not a jot; but to follow him thither 195 with modesty enough and likelihood to lead it; as thus: Alexander died, Alexander was buried, Alexander returneth into dust; the dust is earth; of earth we make loam; and why of that loam, whereto he was converted, might they not stop a beer-barrel? 200

Imperious Cæsar, dead and turn'd to clay,

189. *so? puh*] Ff, Rowe+, Knt, White. *ſo pah* Q_2Q_3. *ſo: pah* Q_4Q_5. *so? pah* Q'76 et cet.

[Puts down...] Coll. Throws it down. Cap. Steev. Var. Sing. Smelling to the Scull. Rowe+, Jen. Om. QqFf.

193. *he*] *a* Qq.

find] *found* Jen.

194. *consider too*] *conſider: to* F_1. *conſider: too* $F_2F_3F_4$.

195. *thither*] *thether* QqF_1.

196. *as thus:*] Om. Qq, Jen.

197. *returneth*] *returned* Coll. ii (MS).

198. *into*] *to* Qq, Pope+, Cap. Jen. Steev. Var. Cald. Sing. El.

199. *that loam...was*] *this earth...was* or *that loam...may have been* Seymour.

200. *beer-barrel*] *Beare-barrell* $Q_2Q_3Q_4$.

201. *Imperious*] Qq, Jen. Steev. Var. Sing. Ktly, Glo.+, Dyce ii. *Imperiall* F_1F_2. *Imperial* F_3F_4 et cet.

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191. we may] WALKER (*Crit.* ii, 248): Surely the old syntax requires *may we.*

201-204. DYCE (ed. 1): Are these four lines a quotation? COLLIER (*Notes*, &c., p. 445): They are marked in the (MS) as a quotation; and they seemed to have occurred to the speaker as extremely apposite to what he had himself just said. We have no notion whence the passage was taken. DYCE (ed. 2) repeats his query, and answers: 'I believe not.' CLARKE: Ham. is merely putting into rhyming form the fancy that for the moment passes through his mind. Sh. has made this a marked characteristic with Ham.—a tendency to doggerelize when he is speaking lightly or excitedly; thus III, ii, 281, 282. Again at the close of the present scene, where it is not so much a couplet that conventionally closes a scene as it is a fleer extemporaneously put into rhyme, by way of light turning off from serious thought and remonstrance to a manner that shall favor the belief in his madness.

201. Imperious] MALONE: This is used in the same sense as *imperial.* See *Tro. & Cres.* IV, v, 172; and *Cymb.* IV, ii, 35. There are other instances in the Folio of a familiar term being substituted in the room of a more ancient word; *e.g. rites* for 'crants,' line 220. DYCE (*Few Notes*, &c., p. 144): 'Imperious' in Shakespeare's time was the usual form of the word. Thus, 'The scepters promis'd of imperious Rome.'—Countess of Pembroke's *Tragedie of Antonie* (trans. from the French), 1595. Even in Fletcher's *Prophetess*, written long after *Hamlet*: "'tis Imperious Rome,' II, iii. CALDECOTT: It was so used down to at least the middle

Might stop a hole to keep the wind away; 202
Oh, that that earth, which kept the world in awe,
Should patch a wall to expel the winter's flaw!
But soft! but soft! aside! here comes the king, 205

Enter Priests, &c., *in procession; the Corpse of* OPHELIA, LAERTES *and* Mourners *following it;* KING, QUEEN, *their trains, &c.*

The queen, the courtiers; who is that they follow?
And with such maimed rites? This doth betoken
The corse they follow did with desperate hand,
Fordo it own life; 't was of some estate.

203. *that that*] *that the* Jen. Cald.
204. *Should*] *Shoulp* Q_4. *Sould* Q_5.
to expel] *t' expell* $QqF_1F_3F_4$, Rowe+, Jen. Coll. White. *expell* F_2.
winter's] *waters* Qq, Jen.
205. *aside*] *awhile* Qq. *a while* Q'76, Pope+, Jen. Coll. El. White.
Enter...] Mal. after Cap. Enter K. Q. Laertes and the corfe. Qq (in margin). Enter King, Queene, Laertes, and a Coffin, with Lords attendant. Ff, Rowe+. After line 204, Sing. Ktly.
206. SCENE II. Pope+, Jen.
who is that] F_1, Cald. Knt, Coll. Dyce, Sta. White, Huds. *Who is't that* F_2. *What is't that* F_3F_4, Rowe. *What is that* Pope+. *who is this* Qq et cet.
207. *rites*] *rights* $F_2F_3F_4$, Rowe, Pope i.
209. *it*] QqF_1F_2, White, Ktly, Cla. *it's* F_3F_4, Rowe, Cap. *its* Q'76 et cet.
of] Om. Ff, Rowe, Johns. Cald.

of the next century. See Drayton's *Muse's Elysium*: 'Or Jove's emperious Queene.' DYCE: We find, indeed, 'imperial Cæsar' in *Cymb.* V, v, 474; but then that play comes to us only through the Folio.

204. **patch a wall**] CALDECOTT cites the following passage from Harrison's *Description of England*, to show that the text gives no very unfaithful picture of the general state of habitations in the days of Shakespeare's youth: '—— in the open champaine countries they are enforced for want of stuffe to vse no studs at all, but onlie posts .... with here and there a girding, wherevnto they fasten their splints or radels, and then cast it all ouer with claie to keepe out the wind, which otherwise would annoie them. Certes this rude kind of building made the Spaniards in queene Maries daies to woonder, but cheeflie when they saw what large diet was vsed in manie of these so homelie cottages; in so much that one of no small reputation amongst them said after this maner: "These English (quoth he) haue their houses made of sticks and durt, but they fare commonlie so well as the king"' (p. 233, ed. *New Sh. Soc.*).

204. **flaw**] MALONE: A sudden gust of wind. 'Groppo, a flawe or berrie of winde.'—Florio, *Ital. Dict.* 1598. DYCE (*Gloss.*): 'A flaw (or gust) of wind. *Tourbillon de vent.*'—Cotgrave. 'A flaw of wind is a gust, which is very violent upon a sudden, but quickly endeth.'—Smith's *Sea Grammar*, 1627.

206. **that**] CORSON: 'That,' *per se*, is better than *this*, Ham. and Hor. being supposed to be at some distance from the procession; and then 'This,' occurring in the next line, referring to 'maimed rites,' adds to the preferableness of the Ff reading.

209. **Fordo**] See II, i, 103.

209. **it**] See I, ii, 216.

Couch we awhile, and mark. [*Retiring with Horatio.* 210

Laer. What ceremony else?

Ham. That is Laertes, a very noble youth; mark.

Laer. What ceremony else?

First Priest. Her obsequies have been as far enlarged
As we have warrantise; her death was doubtful; 215
And, but that great command o'ersways the order,
She should in ground unsanctified have lodged
Till the last trumpet; for charitable prayers,

210. *Couch we*] *Stand by* Q'76.
we] *me* Rowe ii.
[Retiring...] Cap. Om. QqFf.
211. [to the Priests. Cap.
211, 213. *ceremony*] *Cerimony* F_1.
212. [to Horatio. Cap.
That...mark] One line, QqFf, Rowe+, Jen. Cam. Cla. Two half-lines (dividing at *Laertes*), Cap. et cet.
very] *most* Pope+.
mark] *make* Q_4Q_5. Om. Q'76.
214, 223. First Priest.] 1. P. Cap. Prieſt. Ff. Doct. Qq.
214. *as far*] *so far* Theob. ii, Warb. Johns.
215. *warrantise*] Dyce, Sta. White, Knt ii, Del. ii, Glo. Huds. Cla. *warrantis* F_1. *warrantie* $Q_2Q_3F_2F_3F_4$. *warrantize* Cap. conj. (*Var. Readings*, p. 32). *warranties* Cald. Knt i. *warranty* Q_4Q_5 et cet.
217. *unsanctified*] *unſanctied* F_2F_3.
have] *been* Q_2Q_3. *beene* Q_4, *bin* Q_5.
218. *Till...trumpet*] Om. Q'76.
trumpet] *trump* Pope+.
prayers] *prayer* Ff, Rowe, Sta.

209. estate] JOHNSON: Some person of high rank.

210. couch] CLARENDON: Lie down, and so hide.

215. warrantise] WHALLEY: Is there any allusion here to the coroner's warrant, directed to the minister and churchwardens of a parish, and permitting the body of a person who comes to an untimely end to receive Christian burial? CLARENDON: This suggestion of Whalley's receives support from the conversation of the Clowns at the beginning of the scene, but is scarcely consistent with what follows in the next line, where 'great command' evidently refers to the influence of the king, which had been exercised so as to interfere with the usual proceedings. The rubric before the Burial Office forbids it to be used for persons who have laid violent hands upon themselves. For the word 'warrantise,' see Cotgrave: 'Garentage: m. Warrantie, warrantize, warrantage.'

215. doubtful] SEYMOUR (ii, 199): But the Queen, who was witness of the fact, has told us that the death was accidental, from the breaking of an 'envious sliver' of a tree. MOBERLY: Only so far as that she was a lunatic, and had died by her own act; the presumption in such a case being held to be that the act was wilful; and there being always a *doubt* whether Christian burial could then be demanded; although, as Burn's *Ecclesiastical Law* states, there is no record of its having been actually refused in any instance.

216. order] CALDECOTT: That is, the course which ecclesiastical rules prescribe.

218. for] For instances of 'for,' meaning *instead of*, see I, iii. 131, and ABBOTT, § 148.

Shards, flints, and pebbles should be thrown on her:
Yet here she is allow'd her virgin crants. 220

219. *Shards*] Om. Qq.
pebbles] *Peebles* QqF_2F_3.
220. *allow'd*] *allowed* Ff, Rowe.
220. *crants*] *Crants* Qq. *Rites* Ff. Rowe+, Cap. Jen. Cald. Knt, Del. i, White, Huds.

219. **Shards**] Fragments of broken tiles or pots. See *Macb.* III, ii, 42.

220. **crants**] WARBURTON pronounced this an 'evident corruption of *chants*, the true word,' on the ground that a *specific* rather than a *generic* term was required to answer to 'maiden strewments.' EDWARDS, whose book, *Canons of Criticism*, was written in ridicule of Warburton's edition, suggests derisively (7th ed., p. 147) that Warburton had better have 'pitched upon *grants*, *wants*, *pants*, or any other, provided it rhymes to *chants*; because it would seem by the very next speech of the Priest that these same *chants* were the only things denied her ['To sing a requiem']. If Warburton's reading be approved, we should, to restore *integrity*, make a slight alteration in line 221, and read "Her maiden '*struments*" for *instruments*. Music, not only vocal, but instrumental also.' HEATH supposes 'crants' to be a misprint for *grants*, that is, 'the ceremonies granted by custom to those who died unmarried,' and that Sh. afterwards substituted *rites*. JOHNSON, on the authority of an anonymous correspondent, was the first to explain 'crants' as the German word for *garlands*; adding, that 'to carry garlands before the bier of a maiden, and to hang them over her grave, is still the practice in rural parishes.' 'Crants,' therefore, was the original word, which Sh., discovering to be provincial, and perhaps not understood, changed to a term more intelligible, but less proper. 'Maiden *rites*' give no certain or definite image. MALONE doubted whether this and many other changes in the Folio were made by Sh., as an attentive comparison of the Qq and Ff would show. DYCE (ed. i) emphasises the fact on which both Warburton and Dr Johnson lay stress, viz.: that a specific, definitive image is here essential, and that *rites* does not fulfil this requirement, while 'crants' does. Of the advocates for *rites*, KNIGHT and WHITE are the chief; the former urges that 'the "maiden strewments" are the flowers, the garlands, which piety scatters over the bier of the young and innocent. The *rites* included these.' White agrees with him, that 'crants' would hereby be a mere repetition. ELZE cannot avoid the conviction that 'crants' is a sophistication, since a most unusual and foreign word would never be applied to a most usual and domestic ceremony. In DYCE'S second ed. he gives this note of LETTSOM'S: 'Most of the edd. explain 'crants' by *garlands*; but the German *Kranz* is singular, and the singular seems indispensable here. From a note to Prior's *Danish Ballads*, it would seem that young unmarried Danish ladies wear, or wore, chaplets of pearl; at least, 'fair Elsey' is described as wearing one; and the translator (vol. iii, p. 111) says that this is the same as the 'virgin *crant* (*sic*) of Oph.' Guided by this, DYCE, in his *Gloss.*, defines 'crants,' a crown, a chaplet, a garland, and cites Jamieson, *Etym. Dict. of the Scottish Lang.*: '*Crance* .... Teut. *krants*, corona, corolla, sertum, strophium, Kilian. Germ. *Kranz*,' &c. It is perhaps worth noting that Jamieson, in this same passage cited by Dyce, gives an instance of the plural: 'Thair heids wer garnisht gallandlie With costly crancis maid of gold.'—Watson's *Collection of Choice Songs*, &c., ii, 10. HALLIWELL gives a wood-cut of a funeral garland seen by FAIRHOLT in 1844, suspended in St Albans Abbey. 'It was then,' says

Her maiden strewments, and the bringing home 221
Of bell and burial.

Laer. Must there no more be done?

First Priest. No more be done:
We should profane the service of the dead
To sing a requiem and such rest to her 225
As to peace-parted souls.

221. *maiden strewments*] *maiden-strewments* Theob. ii, Warb. Johns. Jen.
223. *there*] Om. Pope+.
225. *a requiem*] *sage* Requiem Ff, Rowe, Cald. Knt. *sad requiem* Coll. (MS). *such requiem* White. *false requiem* Anon.*
226. *peace-parted*] *peace-departed* F_3 F_4.
[Coffin lay'd in. Cap.

Fairholt, 'very old, and I was told by the sexton that such garlands were once commonly borne before the bodies of unmarried women to the grave, and suspended in the church afterwards, but that the custom had ceased twenty years before this time. The substructure was formed of wooden hoops, to which were affixed rosettes of coloured paper, and flowers, real and artificial, covered the whole; when I saw it nothing but the remains of the artificial decorations remained; but the sexton explained to me that the whole had been originally thickly covered with flowers.' According to NARES no other instance of the use of this word had been found; it was reserved for ELZE to discover two examples of it elsewhere. In Chapman's *Alphonsus* (ed. Elze, 1867, p. 82) there is the following stage-direction: 'Enter . . . . SAXON, MENTZ like Clowns with each of them a Mitre with Corances on their heads.' In a note on 'corances,' Elze says, referring to the present passage in *Hamlet*: 'Sh., in my opinion, made the acquaintance of this German importation at the Steelyard, or he witnessed the funeral, in London, of some young German girl, where the coffin was decked, according to the German custom, with "crances;" nay, both may have been the case. From the present passage it would appear that we ought to write *crance*. See Cooper's *List of Foreign Protestants and Aliens*, where "Hans" is usually spelt "Hance" or "Haunce."' The second instance occurs on p. 117, 'When thou hast stolen her dainty rose-corance.'

221. **strewments**] CLARENDON: Compare *Rom. & Jul.* IV, v, 79 and 89; *Ib.* V, iii, 280; *Wint. Tale*, IV, iv, 128; *Cymb.* IV, ii, 218.

221. **bringing home**] CLARENDON: In these words reference is still made to the marriage rites, which in the case of maidens are sadly parodied in the funeral rites. See *Rom. & Jul.* IV, v, 85-90. As the bride was brought home to her husband's house with bell and wedding festivity, so the dead maiden is brought to her last home 'with bell and burial.'

222. **Of**] Equivalent to *with*. See ABBOTT, § 193, which most nearly explains the use of 'of' here.

225. **a requiem**] CALDECOTT: *Sage* of the Ff is *grave* and *solemn*. KNIGHT: We suspect some corruption of the text. COLLIER: The (MS) alters *sage* to *sad*, which may be the true word. DYCE: But qy. is it not rather a mistake for *such*? SINGER: 'Requiem' is so called from the words of the service: 'Requiem æternam dona eis, Domine.'

226. **peace-parted**] CLARENDON: A singularly-formed compound, of which there

Laer. Lay her i' the earth;— 226
And from her fair and unpolluted flesh
May violets spring!—I tell thee, churlish priest,
A ministering angel shall my sister be,
When thou liest howling.
Ham. What, the fair Ophelia? 230
Queen. [*Scattering flowers*] Sweets to the sweet; farewell!
I hoped thou shouldst have been my Hamlet's wife.
I thought thy bride-bed to have deck'd, sweet maid,
And not t' have strew'd thy grave.
Laer. Oh, treble woes
Fall ten times treble on that cursed head 235
Whose wicked deed thy most ingenious sense
Deprived thee of!—Hold off the earth awhile,
Till I have caught her once more in mine arms.
[*Leaps into the grave.*

231. [Scattering flowers] Johns. Om. QqFf.
Sweets...farewell] *Sweets to the ſweet, farewell* Qq. *Sweets, to the ſweet farewell* F_1F_2. *Sweets, to thee ſweet farewell* F_3F_4. *Sweets, to thee sweet, farewell* Rowe.
232. *shouldst*] *would'st* F_3F_4, Rowe, Pope.
234. *t' have*] Ff, Rowe, Knt, Sing. ii, Sta. White. *to have* Coll. Del. i, El. Ktly, Hal. *haue* Qq et cet.
234. *treble woes*] Ed. Walker conj. *trebble woe* Q_4Q_5. *terrible woer* F_1. *terrible wooer* $F_2F_3F_4$, Rowe. *treble woe* Q_2Q_3 et cet.
235. *treble*] *trebble* F_1F_2. *double* Qq, Jen. *treble woes* Rowe.
cursed] *curs'd* Rowe.
236, 237. *deed...of!*] *deeds deprived thee of Thy moſt ingenuous ſense:* Q'76.
238. *mine*] *my* Rowe+.
[Leaps into the grave.] Leaps in the graue. $F_1F_2F_3$. Om. Qq.

is no other example, for 'peacefully parted,' 'departed in peace.' A similar irregularity is found in the compound 'death-practised.'—*Lear*, IV, vi, 284.

228. violets] STEEVENS: Thus Persius, *Sat.* i, 37.

232, 233. shouldst have been . . . to have decked] ABBOTT, § 360: It is now commonly asserted that such expressions as 'I hoped *to have seen* him yesterday' are ungrammatical. But in the Elizabethan, as in Early English authors, after verbs of *hoping*, *intending*, or verbs signifying that something *ought* to *have* been done, but was not, the Complete Present Infinitive is used.

234. woe] WALKER (*Crit.* iii, 271) conjectures *woes.* In a footnote LETTSOM says: It is whimsical enough that the Qq, which in this line correctly read *treble* for the Ff *terrible*, in the very next line read *double* for the Ff correct *treble.* I mention this that they may not be trusted too confidently for 'woe' in preference to 'woes.' [I think it likely that either the *r* in *woer* of F_1 is a misprint for *s*, or else the compositor mistook the *s* in the MS from which he set up. Moreover, the plural somewhat avoids the cacophony of the singular: '*Oh*, treble *woe*.' ED.]

236. ingenious sense] CALDECOTT: Compare *Lear*, IV, vi, 287, 288.

Now pile your dust upon the quick and dead,
Till of this flat a mountain you have made 240
To o'ertop old Pelion or the skyish head
Of blue Olympus.

Ham. [*Advancing*] What is he whose grief
Bears such an emphasis? whose phrase of sorrow
Conjures the wandering stars, and makes them stand
Like wonder-wounded hearers? This is I, 245
Hamlet the Dane! [*Leaps into the grave.*

Laer. The devil take thy soul!
[*Grappling with him.*

Ham. Thou pray'st not well.
I prithee, take thy fingers from my throat;
For, though I am not splenitive and rash,
Yet have I something in me dangerous, 250

241. *To o'ertop*] *To'retop* $Q_2Q_3Q_4$. *To retop* Q_5. *T' oretop* Q'76. *T' o'er-top* Pope +, Jen. Dyce ii.

242. *blue*] *blew* $QqF_1F_2F_3$.

[Advancing] Cap. Discovering himself. Pope +. Om. QqFf.

242, 243. *grief Bears*] *griefe Beares* Qq. *griefes Beares* F_1F_2. *griefs Bears* F_3. *griefs Bear* F_4, Rowe +, Cald.

244. *Conjures*] *Coniure* F_1.

245. *This is*] *tis* Q_4Q_5.

246. [Leaps...] Hamlet leaps... Rowe. Om. QqFf. [*leaps too in the Grave.* Cap.

The...soul] *Perdition catch thee* Q'76.

246. [Grappling...] Rowe. Om. QqFf.

247, 248. *Thou...throat*] One line, Qq.

249. *For*] *Sir* Ff, Rowe, Cald. Knt.

splenitive] Theob. ii. *ſpleenative* QqFf, Rowe. *ſplenative* Pope, Theob. *splenetive* Han. Knt, Coll. Sing. White, Ktly. *splenetic* Coll. (MS).

and] Om. Qq.

250. *I...dangerous*] *I dangerous in me something* Tsch.

something in me] Ff, Rowe, Knt, Del. Dyce, Sta. Glo. Huds. Cla. Mob. *in me ſomething* Qq et cet.

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244. **wandering stars**] CLARENDON: The planets, of which Cotgrave says (*s. v.* Planette), 'they bee also called Wandering starres, because they neuer keepe one certaine place or station in the firmament.' In *Albumazar*, I, i, they are called 'wanderers.'

245. **This . . . Dane**] GRANT WHITE (*Hamlet the Younger*, p. 543): With a tremendous revulsion of feeling Ham. breaks forth into passionate exclamations of love and grief; and then, too, at this strange unfitting time he claims his royal rank, and announces himself as 'The Dane.' WERDER (p. 202) interprets this as the answer to the question Ham. has just asked.

247. **Thou . . . well**] MOBERLY: A litotes marking the perfect self-possession of Ham. at first, and his real love for Laer.

249. **For**] See WALKER (*Crit.* ii, 290) on the confounding of *Sir* for *for*, in the Folio.

249. **splenitive**] CLARENDON: Sh. uses 'spleeny,' *Hen. VIII:* III, ii, 99; and 'spleenful, *Tit. And.* II, iii, 191, in the same sense. The spleen was supposed to be the seat of anger. Compare 1 *Hen. IV:* V, ii, 19.

Which let thy wisdom fear. Hold off thy hand! 251
King. Pluck them asunder.
Queen. Hamlet, Hamlet!
All. Gentlemen,—
Hor. Good my lord, be quiet.
[*The Attendants part them, and they come out of the grave.*
Ham. Why, I will fight with him upon this theme
Until my eyelids will no longer wag. 255
Queen. O my son, what theme?
Ham. I loved Ophelia; forty thousand brothers
Could not, with all their quantity of love,
Make up my sum.—What wilt thou do for her?
King. Oh, he is mad, Laertes. 260

251. *wisdom*] *wiſeneſſe* F_1F_2. *wiſeneſs* F_3F_4, Rowe, Cald. Knt, Del. Dyce i, Sta. Glo. Mob.
Hold off] *Away* Ff, Rowe, Cald. Knt, Dyce i, Sta.
hand!] *hand,* Q_2Q_3. *hand?* Q_4 Q_5.
253. All. *Gentlemen,—*] All. *Gentlemen.* Qq. Att. *Gentlemen,—* Cap. Om. Ff, Rowe+, Cald. Knt, Sta.

253. Hor.] Gen. Ff, Rowe, Cald. Knt.
[to Hamlet. Cap.
[The Attendants part them] Rowe. After *Gentlemen*, Cap. Om. QqFf.
and they....grave] Cap. Om. QqFf.
254. *this*] *his* Rowe.
258. *their*] *there* F_2.

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255. wag] CLARENDON: The word had not the grotesque signification which it now has, and might be used without incongruity in the most serious passages. Compare III, iv, 39, and *Mer. of Ven.* IV, i, 76, where the verb is transitive. It is intransitive, as here, in *Tit. And.* V, ii, 87.

258. quantity] CLARENDON: Compare III, ii, 38; III, iv, 75; where, as here, the context implies that the word has a depreciatory meaning.

259. do for her] F. G. T. (*N. & Qu.*, vol. iv, p. 156, 1851) denies that Ham. really rants: 'Ham., a prince, is openly cursed, and even seized by Laer., and yet he only remonstrates. He uses phrases so homely that there is something very like scorn in them: "What wilt thou *do* for her?" is the quietude of contempt for Laertes's insulting rant; and so, if my memory deceive me not, the elder Kean gave it. "*Do* for her" being contrasted with Laertes's braggadocio "*say*." Then come the possibilities: weep, fight, fast, tear thyself (all, be it noted, common lovers' tricks), drink up eisel, eat a crocodile. Here the crocodile probably refers to those put up in spirits in apothecaries' shops. Here we have possibilities put against the rant of Laer.; the *doing* against the *saying;* things that *could be done*, for Ham. ends with "I'll do it." But his quick imagination has caught an impetus from its own motion, and he goes on: "Nay, I'll even out-prate you," and then follows his superior rant, not uttered with vehemence, but with quiet philosophic scorn.'

Queen. For love of God, forbear him. 261
Ham. 'Swounds, show me what thou'lt do;
Woo't weep? woo't fight? woo't fast? woo't tear thyself?
Woo't drink up eisel? eat a crocodile?

261. *For...God,*] Om. Q'76.
262. *'Swounds*] *S'wounds* Qq, Jen. Om. Q'76. *Come* Ff, Rowe+, Knt, Sta. *'Zounds* Cap. Mal. Steev. Bos. Cald.
thou'lt] *th' owt* Q_2Q_3. *th' out* Q_4Q_5. *thou't* Q'76, Cap.
263, 264. *Woo't*] *Wilt* Q'76. *Wou't* Cap. *Woul't* Mal. Steev. Bos. Cald. Knt, Coll.
263. *woo't fast*] Om. Ff, Rowe. *woul't storm* Coll. (MS).
264. *eisel*] *Eisel* Theob. Warb. Johns. Jen. Mal. Dyce, Sta. Glo.+, Mob. *Esill* Qq, Pope, Coll. Del. White, Hal. Huds. *Esile* (in Italics) Ff, Rowe (in Roman), Sing. *Esil* Steev. Bos. Cald. Knt. *Esule* Tsch.

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263. Woo't] SINGER: *Woo't*, or *woot'o*, in the northern counties, is the common contraction of *wouldst thou*. WALKER (*Crit.* iii, 271): Can any good reason be given why we should write *woo't* or *woul't* here and not elsewhere? LETTSOM (*Footnote* to Walker): Halliwell, in his *Dict.*, has '*Woot.* Will thee. West.' In the passage before us the context requires *wilt*, and this, indeed, is the text of Q_1. CLARENDON: A colloquialism by which Ham. marks his contempt for Laer. In *Ant. & Cleo.* IV, ii, 7; IV, xv, 59, it indicates affectionate familiarity.

264. eisel] With the exception of 'the dram of eale,' no word or phrase in this tragedy has occasioned more discussion than this *Esill* or *Esile*, which, as it stands, represents nothing in the heavens above, or the earth beneath, or the waters under the earth, if from the last we exclude the *vessels* of Q_1. ROWE and POPE blindly followed the blind compositors of the QqFf. THEOBALD saw the difficulty so clearly that subsequent criticism has chiefly ranged itself on one or other of the two interpretations suggested by him, viz. that the word either represents the name of a river, or is an old word, meaning vinegar. Theobald's objection to its being the name of a river is that it must be some river in Denmark, and that he knew of none there so called, nor any other, *idem sonans*, nearer than 'the Yssel, from which the Province of *Over-yssel* derives its title in German Flanders.' This objection comes strangely from Theobald, for none knew better than he that Sh., who did not hesitate to make Ham. swear by St Patrick, would have been just as likely to mention a river in farthest Ind as in Denmark, if the name flashed into his mind, and would have been intelligible to his audience. 'Besides,' continues Theobald, 'Ham. is not proposing impossibilities to Laer., as the drinking up a river would be, but he rather seems to mean, Wilt thou resolve to do things the most shocking and distasteful? and, behold, I am as resolute.' HANMER, forgetful of his own good rule of not giving 'a loose to fancy,' changed 'Esill' into *Nile*, without a note or comment, in his first edition, to indicate that it was not Shakespeare's word; and then, to fill up the measure of the verse, introduced another *woo't* before 'eat.' CAPELL (*Notes*, &c., i, 146) says it is 'palpable' that a river is intended, but there is no absolute necessity, because a crocodile is mentioned, that the river must be the Nile, and Hanmer's better reading would have been *Nilus*, which would have suited the metre without the addition of *woo't*. (See *post* Elze.) Capell then goes on to say that 'Sh. sought a river in Denmark, and, finding none that would do for him, coin'd the word—*Elsil*; in a supposition

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that there might be a brook so denominated, which *Elsinour* stood upon, and took it's name from.' Capell therefore printed *Elsil* in his text, in Italics. STEEVENS says that Ham. certainly meant (for he says he will rant) to dare Laer. to attempt anything, however difficult or unnatural, such as draining the channel of a river, or trying his teeth on an animal whose scales are supposed to be impenetrable. 'Theobald's *Yssell*,' adds Steevens, 'would serve Hamlet's turn or mine. The river is twice mentioned by Stowe, p. 725: "It standeth a good distance from the river *Issel*, but hath a sconce on *Issell* of incredible strength." Again, by Drayton, in *Polyolbion, The twenty-fourth Song*, p. 359, ed. 1748: "Th' one o'er Isell's banks the ancient Saxon's taught: At Over-Isell rests," &c. But in an old Latin account of Danemark and the neighboring provinces I find the names of several rivers little differing from *Esil*, or *Eisell*, in spelling or pronunciation. Such are the *Essa*, the *Oesil*, and some others. . . . . Sh. might have written the *Weisel*, a considerable river which falls into the Baltic Ocean, and could not be unknown to any Prince of Denmark.' MALONE, in his first edition, 1790, having adopted Theobald's *eisel*, discarded it in the *Var.* 1821, and adopted Steevens's interpretation on the ground that such hyperbole was common among ancient poets. So in *Eastward Hoe*, 1609: 'Come drink up Rhine, Thames, and Meander dry.' Also Greene's *Orlando Furioso*, 1599: 'Else would I set my mouth to Tygris' streames, And drinke up overflowing Euphrates.' And in Marlowe's *Jew of Malta*: 'As sooner shalt thou drink the ocean dry, Than conquer Malta.' BOSWELL cites *Tro. & Cres.* III, ii, 84, as containing a 'similar exaggeration,' but the similarity is by no means exact. More to the purpose is his reference to Chaucer's *Romaunt of the Rose* [l. 5712, ed. Morris]: 'He undirfongith a gret peyne, That undirtakith to drynk up Seyne.' NARES considers the challenge to drink *vinegar*, in such rant, so inconsistent and even ridiculous that we must decide for the river, whether its name can be exactly found or not. CALDECOTT agrees with Steevens, that it refers to the Yssel, the most northern branch of the Rhine, one which flows nearest to Denmark, and by Zutphen into the Zuyder Zee. Caldecott adds strength to Steevens's supposition, that it might refer to the Vistula or *Weissel*, by showing, in a passage from King Alfred's Anglosaxon version of Orosius, that Denmark's possessions once extended as far as the *Weissel-mouth*; but very sensibly adds that even if *Weissel* were nearer to the text, both to the eye and ear, than it is, it is very little likely that Sh. was read in the early Danish geographies, or that he gave himself any concern about them; Sh. took his geography from more accessible sources, and from points nearer home. KNIGHT adopts Caldecott's interpretation. In *N. & Qu.*, vol. ii, p. 241, 1850, SINGER started a discussion of the meaning of this phrase by asserting that 'eisel' means *Wormwood Wine*, a nauseously bitter medicament much in vogue in Shakespeare's time. Could he have proved this, the discovery would have been valuable, but unfortunately the premises from which he drew his conclusion were weak. 'In Thomas's *Ital. Dict.* 1562,' says Singer, 'we have "Assentio, Eysell," and Florio renders *Assentio* by *Wormwood*. What is meant, however, is Absinthites or *Wormwood wine*.' The inference here is that Florio refers to a liquid Wormwood, whereas he defines 'Assentio, ... *the herbe Wormwood*,' which, I am afraid, weakens Singer's conclusion. In the same journal (vol. iv, p. 64, 1851) J. S. W. sums up the controversy, and decides in favor of a river, because to drink a potion of vinegar 'is utterly tame and spiritless in a place where anything but tameness is wanted, and where it is quite out of keeping with the rest of the

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speech.' ELZE contends vigorously for *Nilus*, not only because 'crocodiles' are immediately mentioned, but because in Elizabethan times the Nile was the home, and the synonym, for everything wondrous and monstrous, and was moreover held to be one of the mightiest of rivers, if not the mightiest. To drink up the boundless Nile is an hyperbole than which nothing could better befit the occasion; Ham. wished to express a pure impossibility. To Delius's well-put objection that it is difficult to see how so familiar a word as Nile could be sophisticated into *vessels*, *Esile*, and *Esill*, Elze opposes the supposition that the Dutch *Yssel* or the Danish *Oesil* was a marginal gloss of some wiseacre who thought it more appropriate to the unities of the drama, and which by accident crept into the text. In *N. & Qu.*, 12 Feb. 1859, CUTHBERT BEDE offers a citation which would bring the river much closer to the doors of the Globe theatre than any yet proposed: 'The Saxon etymon of *Iseldon*, according to Mr Sharon Turner, is *Ysseldune*, *i. e.* the Down of the Yssel, which I take to have been the original name of some river, most likely of the river of Wells, which flowed into the Fleet River; but I consider also that *Ysel* or *Eysel* is the same as *Ousel*, the diminutive of *Ouse* or *Eyse*, in the British language, signifying either a river or water.'—*Yseldon; a Perambulation of Islington*, by T. E. Tomkins, Esq. HALLIWELL thinks that the Oesil or Isell is referred to, and adds, 'obscure streams certainly, but the reading is hardly to be rejected on that account, for the name would be at least as familiar to an Elizabethan audience as that of the mountain of Ossa, mentioned in the same speech. Sh. in all probability adopted both names from the older play on *Hamlet*.' DR SCADDING (*Canadian Journal*, No. LXI, 1866, p. 70) also advocates *Nilus*, and attributes to 'indistinctness of writing, perhaps, the wrong orthography of a *y* for an *i*, and an accidental transposition of syllables in the printing-office' the conversion of '*Nilus* into *Eysell*, *Eisil* or *Esil* (in these several ways the modern text is given), conjectured by the commentators to be variously *esil* (that is, perhaps, *vinegar* in the sense of *poison*] or *vessels* (that is, huge caldrons) or' some proper name. KEIGHTLEY adopts *Yssel*, because its name may have been familiar to the English mind from the fact that it was at Zutphen, on its banks, that Sir Philip Sidney received his death-wound.

Thus far I have cited only those who are in favor of the name of a river, and have given all their arguments except one, which I have not repeated in every instance, because all more or less emphasize it; and this argument, which many find convincing, lies in the words 'drink *up*;' this, it is claimed, means *to drain*, *to exhaust*, and must apply to a river or to something concrete,—it cannot apply to vinegar or to anything in the abstract; Ham. never could have challenged Laer. to drink up all the vinegar in the world,—there was a limit even to professed rant. MALONE was the first to note that this phrase, 'drink up,' does not of necessity mean to exhaust totally, citing in proof Shakespeare's 114th *Sonnet*, where it is synonymous with merely *to drink*: 'Drink up the monarch's plague, this flattery,' and again in the same *Sonnet*: 'And my great mind most kingly drinks it up;' and in *Tro. & Cres.* II, iii, 211, 'his silence drinks up his applause' (through an oversight Malone cites this from *Timon*). 'In Shakespeare's time,' adds Malone, 'to *drink up* often meant no more than simply to *drink*. So in Florio, *Ital. Dict.* 1598: "*Sorbire*, to sip or sup up any drink." In like manner we sometimes say, "when you have swallowed down this potion," meaning when you have swallowed it.' He might have cited from *Hamlet*, I, iv, 10: 'drains his draughts of Rhenish down.' GIFFORD is more emphatic on this point in a note

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on Jonson's *Every Man in his Humour*, IV, v (*Works*, p. 122, ed. 1816, cited by Dyce): 'It may just be observed that *off*, *out*, and *up*, are continually used by the purest and most excellent of our old writers, after verbs of destroying, consuming, eating, drinking, &c.; to us, who are less conversant with the power of language, they appear, indeed, somewhat like expletives; but they undoubtedly contributed something to the force, and something to the roundness, of the sentence.' In confirmation of this use of *up*, DYCE cites the following passages: *Love's Lab. Lost*, IV, iii, 305; *All's Well*, IV, iii, 250; *King John*, IV, iii, 133; *As You Like It*, II, i, 62; *Tro. & Cres.* III, ii, 189. If more instances be needed, at least half a dozen can be found by reference to SCHMIDT'S invaluable *Lexicon*, s.v. 7; or to MRS FURNESS'S *Concordance to Shakespeare's Poems*, s.v. 'up.' The passages, however, cited by Malone and Dyce do not satisfy GRANT WHITE of the soundness of Gifford's explanation; he thinks that in all of them 'up' conveys the sense either of totality or completeness, as in the lines from *Love's Lab. Lost*, *All's Well*, and *Tro. & Cres.* III, ii, 189 (and herein Schmidt agrees with him); or of eagerness or insatiability, as in the lines from 114th *Sonnet* and *Tro. & Cres.* II, iii, 211. The use of 'up' in the present passage seemed, therefore, to Grant White fatal to the interpretation of 'eisel,' or vinegar. But granting that the sense of 'totality or completeness' is inapplicable here, is not 'eagerness or insatiability' the very sense required? I cannot but believe, therefore, that in the present passage, 'drink up esill,' means no more than 'to quaff esill,' whatever that may be.

I now turn to the second interpretation by THEOBALD, who says: 'I am persuaded the poet wrote "eisel," that is, Wilt thou swallow down large draughts of *vinegar?* The proposition, indeed, is not very grand; but the doing it might be as distasteful and unsavory as eating the flesh of a crocodile. And now there is neither an impossibility nor an anticlimax; and the lowness of the idea is in some measure removed by the uncommon term.' Thereupon he cites Chaucer, *The Romaunt of the Rose*, line 217: '——breed Kneden with eisel strong and egre;' Shakespeare's 111th *Sonnet:* 'Potions of eisel 'gainst my strong infection;' and Sir Thomas More's *Poems* (p. 21, ed. 1557): 'remember therewithal How Christ for thee tasted eisel and gall.' CAPELL, in his dissent from this interpretation, indulges in a gird of most unusual humour for him: 'if Eisel, an old word that signifies vinegar, be the right reading, it must be because 'tis wanted for sauce to the crocodile.' STEEVENS, too, has his merry fling at it: 'neither is that challenge very magnificent which only provokes an adversary to hazard a fit of the heart-burn or the colic.' HUNTER (ii, 263) thinks that the 'Potions of eysell' in the 111th *Sonnet* prove that it was not any river so called, but a desperate drink. 'The word,' he adds, 'occurs often in a sense of which *acetum* is the best representative, associated with verjuice and vinegar. It is a term used for one ingredient of the bitter potion given to our Saviour on the cross, about the composition of which the commentators are divided. Thus, the eighth prayer . . . . in the *Salisbury Primer*, 1555, begins thus:—"O blessed Jesu! . . . . I beseech thee for the bitterness of the aysell and gall that thou tasted," &c.' SINGER (ed. 2): It was a fashion of the gallants of Shakespeare's time to do some extravagant feat as a proof of their love in honor of their mistresses, and among other the swallowing of some nauseous potion was the most frequent. . . . . In Thomas's *Ital. Dict.*, 1562, we have 'Assentio. *Eysell*,' and Florio renders the same word by *Wormwood*. DYCE: 'For my own part I certainly believe that *eisel* is meant here

I'll do't. Dost thou come here to whine? 265
To outface me with leaping in her grave?
Be buried quick with her, and so will I.
And, if thou prate of mountains, let them throw

265. *I'll do't*] *I'll do't, I'li do't* Coll. (MS). *I'll do it too* Anon.*
thou] Om. Qq.
here] *hither* F_3F_4, Rowe. *hither but* Pope+
266. *in*] *in to* F_4. *into* Rowe.
266. *grave?*] *grave*, Qq.
267. *her,*] *her:* Rowe+, Cap.
I.] *I*, F_4.
268. *mountains,*] *Mountaines;* Ff, Rowe.

the word (and it was common enough formerly) is' spelled *Eysell* in the 111th *Sonnet*, ed. 1609. 'In the "hyperbolical" passages cited by Malone, *what* rivers do those poets mention? The *Rhine*, the *Thames*, the *Meander*, the *Euphrates*,—and not such obscure streams as the *Yssell*, the existence of which the commentators had some difficulty in detecting.' COLLIER says that the (MS) makes no change in *Esile*. GRANT WHITE confesses himself unable to conjecture what the word means; if a river be intended, 'we must regard the word as a remnant of a play, or tale, unknown to us, which preceded Shakespeare's tragedy.' In *N. & Qu.* (Aug. 10, 1872), JOHN DE SOYRES says that he remembers in a book of Scandinavian legends an account of Thor's trials of strength with the Giants, and that one of these trials was to drink a lake Esyl dry, and suggests that this is Hamlet's allusion. The CLARENDON EDITORS 'consulted Mr Magnússon on this point, and he writes as follows: "No such lake as Esyl is known to Norse mythology or folklore. Thor's only trial at drinking an impossible draught was at Utgarðaloki's, where he had to empty a horn the other end of which mouthed into the sea: in consequence, he only achieved drinking the ocean down to the ebb mark."' The citation from the 111th *Sonnet* convinces MOBERLY that the same word there, is used here; Moberly adds: 'a large draught of vinegar would be very dangerous to life.' There yet remain, however, four interpretations to be mentioned. First: In *N. & Qu.* (Oct. 5, 1872) JOHN KERSHAW calls attention to a passage in Fletcher's *Wife for a Month*, IV, iv [p. 566, ed. Dyce], where Alphonso [who is burning up with poison and indulges in the most extravagant figures of speech] says: 'I'll lie upon my back, and swallow *vessels*.' 'What more probable, therefore, than that Fletcher's "swallow vessels" had its origin in Shakespeare's "drinke up vessels" of Q_2?' Second: TSCHISCHWITZ prints *Esule* in his text, and explains it as *Euphorbia Esula*, spurge, a poisonous plant, whose juice was employed anciently as an emetic. Third: SCHMIDT (*Sh. Lexicon*, s. v. *Eysell*): 'Hamlet's questions are apparently ludicrous, and drinking vinegar, in order to exhibit deep grief by a wry face, seems much more to the purpose than drinking up rivers. As for the crocodile, it must perhaps be remembered that it is a *mournful* animal.' Fourth: The late Rev. J. B. DYKES, Mus. Doc. (in a MS note sent to me by Dr Ingleby), suggests the old English word *isyl*, signifying *ashes*, mentioned in Halliwell's *Archaic and Provincial Dict.* s. v. *Isles* [where Halliwell cites: 'Isyl of fyre, *favilla*,' Pr. Parv. p. 266]. 'One might possibly extract a meaning out of this: "feeding on ashes," or swallowing flame; but this again is far-fetched and impossible.' In conclusion, the present Editor believes *Esill* and *Esile* to be misprints for Eysell.

Millions of acres on us, till our ground,
Singeing his pate against the burning zone, 270
Make Ossa like a wart! Nay, an thou'lt mouth,
I'll rant as well as thou.
Queen. This is mere madness;
And thus a while the fit will work on him;
Anon, as patient as the female dove
When that her golden couplets are disclosed, 275
His silence will sit drooping.
Ham. Hear you, sir;
What is the reason that you use me thus?

270. *Singeing*] *Sindging* QqFf, Rowe, Pope, Han. Cap. *Singing* Jen. (misprint?).
zone] *Sun* Warb.
271. *an*] *and* QqFf, Rowe.
mouth] *mouthe* $Q_2Q_3F_2F_3$.
272. Queen.] Kin. F_1. King. $F_2F_3F_4$, Rowe, Pope, Cald.
273. *thus*] *this* Qq.
273. *a while*] *awhile* Jen. Steev Dyce, Del. Glo. +.
274. *the*] *a* Q_5.
dove] *Doe* Q_4Q_5.
275. *When that*] *When first* Q'76. *E'er that* Warb. *Ere that* Johns.
couplets] *cuplets* Qq. *Cupiet* Ff, Rowe. *couplet* Del. Tsch.

272–276. This . . . drooping] CALDECOTT, who follows the Ff in giving these lines to the King, thinks this distribution may be justified on the ground that the King was fearful lest Laertes's rage and rebellion should break out anew; and that his interference would be more likely to have weight with Laer. than that of the Queen, and after what had been concerted between him and Laer., his affected tenderness for Ham. would be perfectly understood. KNIGHT: The assignment in the Ff of so beautiful and tender an image as that of 'the female dove' to a man represented as a coarse sensualist proceeds from a typographical error.

274–276. Anon . . . . drooping] COLLIER (*Notes*, &c., ed. 2, p. 445): A new prefix by the (MS) assigns these lines to the Queen, while the two preceding are given to the King. It seems likely that the King should interpose to tell the spectators of the funeral, 'This is mere madness, And thus a while the fit will work on him.' In some consistency with this view, the King just afterwards desires Hor. to follow Ham., who has rushed out. [COLLIER, in his ed. 2, adopted this distribution of the speeches.]

275. When that] WARBURTON reads *E'er that*, because 'it is the patience of birds, during incubation, that is here spoken of. The pigeon generally sits upon two eggs, and her young when first disclosed are covered with a yellow down.' HEATH (p. 547): The young nestlings of the pigeon when first disclosed stand in need of the kindly warmth of the hen for a considerable time. STEEVENS: During three days after she has hatched her couplets, the pigeon never quits her nest, except for a few minutes in quest of a little food for herself; as all her young require in that early state is to be kept warm, an office which she never entrusts to the male. JOHNSON: Perhaps it should be *E'er yet*. *Yet* and *yt* are easily confounded.

275. disclosed] See III, i, 166, and notes.

I loved you ever.—But it is no matter;
Let Hercules himself do what he may,
The cat will mew, and dog will have his day [*Exit.* 280
King. I pray you, good Horatio, wait upon him.—
[*Exit Horatio.*
[*To Laertes*] Strengthen your patience in our last night's speech;
We'll put the matter to the present push.—

278. *loved*] *loud'* F_2.
ever.—] Cald. *ever*, Qq. *ever...* Ktly. *ever;* or *ever:* Ff et cet.
280. *and dog*] *a dogge* Q_4. *a Dog* Q_5, Theob. i. *the dog* Theob. ii, Warb. Johns. Sing. i, El.
[Exit.] Exit Hamlet Qq. and Horatio. Qq (opposite the next line).
281. *you*] *thee* Qq, Cap. Jen. Steev. Mal. Cald. Cam. Cla.
[Exit Horatio.] Om. Ff.
282. [To Laertes] Om. QqFf.
your] *you* F_3F_4.

279, 280. Let . . . day] CALDECOTT: 'Things have their appointed course, nor have we power to divert it,' may be the sense here conveyed, though the proverb is usually applied to those who for a time fill stations to which their merits give them no claim. TSCHISCHWITZ detects here a reference to Laer., the King, and to Ham. himself. 'Let the herculean power of Laer. do what it may, and the cat, which creeps stealthily in the dark, mew, the faithful dog will have his turn at last.'

280. day] B. STREET (*Athenæum*, 5 Sept. 1868): These lines are so familiar that we pay little attention to their wording, and what seems the correct reading, 'dog will have its *bay*,' has not been suspected. That it is *bay*, and not 'day,' appears so probable as to be almost certain if we consider that a dog might have its day of popularity without any detraction from a very Hercules,—at least without any expressed disparagement of him; the idea is the expression of detraction on the part of an inferior against his better. Each animal severally employing its natural utterances in carping at worthiness; the cat mewing its cavils, the dog barking its dislike. In *The Athenæum*, 3 Oct. 1868, 'A. O. S.' showed that the phrase is older than Sh. by giving an extract from a letter from the Princess Elizabeth to her sister, Queen Mary: '—— as a doge hathe a day, so may I,' &c. In *The Athenæum*, 19 Nov. 1870, P. A. DANIEL adduced two other instances of the use of the phrase. In *The Interlude* (printed in 1573), entitled *New Custom*, II, iii: 'Well if it chaunce that a dogge hath a day,' &c. Also, in Jonson's *Tale of a Tub*, II, i: 'A man hath his hour, and a dog his day.' This was written in 1663, 'later,' adds Daniel, 'than *Hamlet*, no doubt, but Jonson would scarcely have adopted a *meaningless* bit of slang.' ELZE (*Shakespeare-Jahrbuch*, Bd. xi) adds a fourth example from *Summer's Last Will and Testament*, ed. Dodsley, vol. ix, p. 37.

282. in] ABBOTT, § 162: 'In' is here used metaphorically, where we should say, 'in the thought of.'

283. push] CLARENDON: The instant test. For 'present,' see *Wint. Tale*, I, ii, 281. For 'push' in the sense of 'crisis,' 'critical moment,' see the same play, V, iii. 129, and *Macb.* V, iii, 20.

Good Gertrude, set some watch over your son.—
This grave shall have a living monument; 285
An hour of quiet thereby shall we see;
Till then, in patience our proceeding be. [*Exeunt.*

SCENE II. *A hall in the castle.*

Enter HAMLET *and* HORATIO.

Ham. So much for this, sir; now let me see the other;
You do remember all the circumstance?
Hor. Remember it, my lord?
Ham. Sir, in my heart there was a kind of fighting,
That would not let me sleep; methought I lay 5
Worse than the mutines in the bilboes. Rashly,—

284. [Exit Queen. Sta.
286. *An*] *In an* Ktly.
thereby] $Q_3Q_4Q_5$, Cap. Jen. Coll. Sing. El. Ktly, Hal. *thirtie* Q_2. *ſhortly* Ff et cet.
287. *Till*] *Tell* Qq.
SCENE II.] Rowe. SCENE III. Pope, Han. Om. QqFf.
A hall...] Cap. A Hall. Rowe. A Hall, in the Palace. Theob.
1. *sir*] Om. Pope, Theob. Han. Warb.
now let me] *you ſhall now* Q'76.
let me] Ff, Rowe, Cald. Knt, Del. Dyce, Sta. White. *ſhall you* Qq et cet.
2. *circumstance?*] Theob. *circumſtance.* QqFf, Rowe, Coll. El.
3. *my lord?*] *my Lord.* $QqF_2F_3F_4$.
5. *methought*] *my thought* Q_2Q_3. *me thought* Q_4Q_5Ff.
6. *mutines in the*] *mutineers in the* Rowe. *mutineers in* Pope, Han.
6. *bilboes.*] *bilboes;* Rowe. *Bilboes,* Ff. *bilbo,* Q_2Q_3. *bilbo's,* Q_4Q_5.
6, 7. *Rashly,—And....it, let*] Ed. *raſhly, And...it: let* Qq. *raſhly,* (*And ...it*) *let* Ff, Rowe (*prais'd* Rowe). *rashness* (*And...it*) *lets* Pope, Theob. Han. i, Warb. *rashness* (*And...it*) *let* Han. ii. *Rashly, And...it—Let* Johns. Steev. Var. Sing. i. *Rashness* (*And... it!*) *lets* Cap. *Rashly And...it,—*(*Let* Jen., ending parenthesis after *will.* line 11. *Rashly, And praise...it,—Let* Cald. Knt. *Rashly,—And...it,—let* Coll. Del. El. White, Hal. *Rashly,—*(*And...it;— let* Sing. ii, ending parenthesis after *certain,* line 11. *Rashly, And...it,—let* Dyce i, Sta. *Rashly, And...it, let* Glo. +, Mob. *Rashly,—And...it; let* Dyce ii. *Rashly—And...it!...Let* Ktly.

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285. living] CLARENDON: Perhaps it is used by the speaker in a double sense; first, that of *enduring*, as the Queen would understand it; secondly, Laer. would be cognizant of the deeper meaning, by which the life of Ham. is menaced.

1. sir] TSCHISCHWITZ calls attention to the distant tone with which Ham. speaks to Hor.; twice in the first four lines, and afterwards, also, he addresses him as *Sir;* furthermore, throughout the dialogue the frequent omission of the personal pronoun (as 'had my desire,' &c.), and the more frequent use of participial and infinitive clauses, justify the suspicion that the first fifty-five lines are not Shakespeare's.

6. mutines] MALONE. For *mutiner* or *mutineer;* see the verb in III, iv, 83.

6. bilboes] STEEVENS: This is a bar of iron with fetters annexed to it, by which

And praised be rashness for it, let us know, 7
Our indiscretion sometimes serves us well

7. *praised*] *prayſd* Qq. *praiſe* Ff. Cald. Knt.
7, 8. *know*] *own* Coll. (MS).
8. *sometimes*] *ſometime* $Q_2Q_3Q_4$, Cap. Steev. Mal. Cam.

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mutinous or disorderly sailors anciently were linked together. The word is derived from *Bilboa*, a place in Spain, where instruments of steel were fabricated in the utmost perfection. To understand Shakespeare's allusion completely, it should be known that, as these fetters connect the legs of the offenders very close together, their attempts to rest must be as fruitless as those of Ham., in whose mind *there was a kind of fighting that would not let him sleep*. Every motion of one must disturb his partner in confinement. The *bilboes* are still shown in the Tower of London among the other spoils of the Spanish Armada.

6. **Rashly**] JOHNSON: Ham., delivering an account of his escape, begins with saying, That he *rashly*—, and then is carried into a reflection upon the weakness of human wisdom. I rashly—praised be rashness for it—*Let us* not think these events casual, but *let us know*, that is. *take notice and remember*, that we sometimes succeed by *indiscretion* when we *fail* by *deep plots*, and infer the perpetual superintendence and *agency* of the *Divinity*. The observation is just, and will be allowed by every human being who shall reflect on the course of his own life. TYRWHITT suggested that the rest of Hamlet's speech after 'Rashly,' and Horatio's reply, 'That is most certain,' should be put in a parenthesis, so that 'Rashly' may be joined in construction with 'in the dark Groped I,' &c. He also reads: 'And praised be rashness, for it lets us know,' and does not put a period after 'will' at the end of the speech, but prints 'will;—'. Although STAUNTON in a note said that he agreed with Tyrwhitt's suggestion, he nevertheless did not conform his text thereto. Undoubtedly there is force in Tyrwhitt's arrangement. COLLIER: The reasoning in this passage is consecutive in Hamlet's mind, but, perhaps, hardly so in his expressions. TSCHISCHWITZ follows Tyrwhitt, except that he prints 'for it let us know,' because 'let' is clearly the perfect tense, since Ham. is speaking of an act that is past.

6–11. STRACHEY (p. 93): That is to say, that when we have exhausted all our powers of thought and reasoning upon the consideration of the course we should pursue, and when it yet remains dark to us,—'sicklied o'er with the pale cast of thought,'—then a higher wisdom and providence than our own will assuredly come to our aid, and employ some apparently unimportant accident,—something which to us seems merely a rashness or indiscretion,—to strike the hour and give command for action. This is Hamlet's final, crowning, discovery; a discovery which every man of Hamlet's tendency of mind must make for himself before it is possible for him to turn his intellectual powers to practical account and to make his philosophical speculations available to the every-day service of God and man. Till such a man has learnt the value of *accidents* in breaking the thread of his meditations when it is spun long enough, and has formed the habit of seizing and using these accidents, he must remain an unpractical visionary.

8. **Our**] WARBURTON prints: 'Rashness . . . . lets us know; *Or* indiscretion, &c., and vaguely interprets, 'Rashness acquaints us with what we cannot penetrate to by plots.' HEATH (p. 547) exposed the futility of this change.

When our deep plots do fail; and that should teach us
There's a divinity that shapes our ends, 10
Rough-hew them how we will.

9. *deep*] *deepe* $Q_2Q_3Q_4$. *deare* F_1F_2. *dear* F_3F_4, Rowe, Cald. Knt, Dyce i, Del. Sta.
fail] Pope+, Cap. Jen. Coll. (MS), El. Dyce ii, Huds. *fall* Q_3Q_4. *fal* Q_5. *paule* $F_1F_2F_3$. *pall* Q_2F_4 et cet.
9. *teach*] *learne* Qq, Jen. Cam. Cla.
11. *Rough-hew*] Hyphen in Ff.

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9. fail] MALONE thinks that *pall* and 'fail' were by no means likely to have been confounded; he therefore adheres to the Ff, and cites *Ant. & Cleo.* II, vii, 88. CALDECOTT says that *pall* means 'lose their spirit, poignancy, and virtue; become abortive.' DYCE (in his first ed. retaining *pall* in his text) cites the parallel phrase: 'And if I *fail* not in my deep *intent*,' *Rich. III*: I, i, 149. COLLIER (ed. 2): Very possibly 'fail' of the (MS) is the true word. CLARENDON interprets *pall*: 'to grow vapid, and tasteless, like wine; hence to become vain and worthless,' and cites the passage from *Ant. & Cleo.* cited by Malone. INGLEBY (*The Sh. Fabrications*, p. 115) suggests that *fall* and 'fail' were used as synonymous by Sh., and cites in proof *Com. of Err.* I, ii, 37; and *Merry Wives*, I, i, 262; and *Sir John Oldcastle*: 'London, you say, is safely look'd unto, Alas, poor rebels, there your aid must fall.' In a note on 'if ye fall in't' in *The Two Noble Kinsmen*, III, vi, 236, LITTLEDALE says that Ingleby has confirmed him in thinking that 'fall,' and not *fail*, is the right reading in that passage, and he gives a fuller note from Ingleby than is contained in *The Sh. Fabrications* cited above, as follows: Compare line 272 [of this same scene in *The Two Noble Kinsmen*]: 'Let it not fall agen, Sir.' There are remarkable instances of the use of this intransitive verb as a synonym of *fail*. Sh. affords us only two certain examples of this: 'her better judgement May *fall* to match you with her country forms And happily repent.'—*Oth.* III, iii, 237. Here 'fall' is not *happen* (Schmidt, wrongly, *begin, get into*), but *fail*. [The second instance is the present passage in *Hamlet*, where] *pall* is nonsense; and *fall* makes sense. *Fall*, of course, is the opposite of *succeed*. Now our word for this is 'fail.' There is also one example in *The London Prodigal*, and two in *Isaiah*, xxxi, 3, and lvii, 14, 15. [DYCE disapproved of this suggestion of Ingleby's. ED.]

10. ends] STEEVENS: Dr Farmer informs me that these words are merely technical. A wool-man, butcher, and dealer in *skewers*, lately observed to him that his nephew (an idle lad) could only *assist* him making them: '—he could *rough-hew* them, but I was obliged to *shape their ends*.' Whoever recollects the profession of Shakespeare's father will admit that his son might be no stranger to such terms. I have frequently seen packages of wool pinned up with *skewers*. CALDECOTT says that the phrase is doubtless technical, in so far as it is drawn from a handicraft, and that, as the use of tools is general, the phrases belonging to them pass into general use. KNIGHT fleers at Farmer's suggestion; and HUNTER (ii, 264) says 'the sooner it is expunged the better. *Rough-hew* is not and never was *technical*. It is a common English word applicable to all kinds of work where there is room for ordinary manual labor before the master comes and applies a skilful hand. Thus, in Palsgrave's *Table of Verbs*, 1530: "I rough-hewe a pece of tymber to make an ymage of;" Florio, 1598: "*Abbozzare*, to rough hew any first draught, to bungle ill-favouredly."' STAUNTON has a note to the same effect, and cites Baret's *Alvearie*.

Hor. That is most certain. 11

Ham. Up from my cabin,
My sea-gown scarf'd about me, in the dark
Groped I to find out them; had my desire,
Finger'd their packet, and in fine withdrew 15
To mine own room again; making so bold,
My fears forgetting manners, to unseal
Their grand commission; where I found, Horatio,—
O royal knavery!—an exact command,
Larded with many several sorts of reasons, 20

13. *scarf'd*] *wrapt* Q'76.
me, in the dark] Q'76. *me in the darke* Qq. *me in the darke,* Ff (*dark,* F_3F_4).
14. *Groped I*] *I grop'd* Q'76.
16. *again; making so*] *againe making, so* Q_5.
16, 17. *bold, My...manners*] *bold,* (*My ...manners*) Ff, Pope, Theob. Han. Warb. *bold My...manners* Qq.
17. *fears*] *teares* F_2F_3. *tears* F_4.
17. *unseal*] *vnseale* F_2F_3. *vnfold* Qq, Jen. Coll. i, El. Hal.
19. *O*] Cald. *Oh* Ff, Rowe. *A* Qq, Pope+, Cap. Jen. Steev. Var. Sing. i.
O royal knavery!—] Om. Q'76.
knavery!—] *knauery,* Qq. *knauery:* Ff. *knavery!* Rowe.
20. *sorts*] *forts* F_2.
reasons] *reason* Ff, Rowe, Cald. Knt, Sta.

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11. **certain**] MOBERLY: Hor. for once expresses a slight impatience, which cuts short Hamlet's generalisation.

13. **sea-gown**] SINGER: '*Esclavine* . . . . a sea-gowne; or a course, high-collered, and short-sleeued gowne, reaching down to the mid leg, and vsed most by sea-men, and Saylors.'—Cotgrave.

13. **scarf'd**] CLARENDON: Thrown on like a scarf, *i. e.* without putting the arms through the sleeves. Compare *Much Ado*, II, i, 197.

14. **find out them**] CLARENDON: This is here used as if it were a compound verb. Comp. *Rom. & Jul.* IV, ii, 41; *Jul. Cæs.* I, iii, 134. The objective personal pronoun is frequently placed after, and not before, the preposition which belongs to the verb. Modern usage only admits this order when the pronoun is emphatic. See ABBOTT, § 240. [Also II, ii, 150.]

15. **fingered**] HANMER (*Some Remarks*, &c., p. 46): Hamlet's stratagem was possible, but not very probable; methinks their commission was kept in a very negligent manner to be thus got from them without their knowing it.

16, 17. **so . . . to**] See *Macb.* II, iii, 47; III, i, 87, 88; and ABBOTT, § 281.

17. **unseal**] DELIUS: It was the breaking of the seal that was the violation of good manners. Thus, in *Lear*, IV, vi, 264. WHITE: The terminal syllable of the line above probably misled the compositors of the Qq. Here Sh. would have avoided a rhyme; and from line 52 it is plain that he broke a seal.

19. **O**] DELIUS (*Sh. Lex.*): In the careless printing of the Qq, 'A' probably signified 'Ah.'

20. **Larded**] CALDECOTT: See IV, v, 36.

Importing Denmark's health and England's too, 21
With, ho! such bugs and goblins in my life,
That, on the supervise, no leisure bated,
No, not to stay the grinding of the axe,
My head should be struck off.

Hor. Is't possible? 25

Ham. Here's the commission; read it at more leisure.
But wilt thou hear me how I did proceed?

Hor. I beseech you.

Ham. Being thus be-netted round with villainies,—
Ere I could make a prologue to my brains, 30

22. *ho!*] *hoe* Qq. *hoo,* Ff, Rowe.

24. *grinding*] *gringding* F_2

25. *struck*] *ſtrucke* F_2. *ſtrooke* Qq. *strook* Cap.

27. *me*] *now* Qq, Pope+, Cap. Jen. Steev. Var. El. Cam. Om. $F_2F_3F_4$, Rowe.

28. *I beseech*] *Ay, 'beseech* Cap. Steev. Mal. Cald. Sing. Knt, Del. ii, Ktly *Ay, beseech* Sta.

29. *be-netted*] Hyphened, Q_4Q_5, Dyce, Sta. Glo.+, Mob.

29–31. *villainies,—Ere...play,—I*] Dyce, Sta. Glo. Del. ii, Huds. Mob. *villaines, Or...play, I* Qq, El. *Villaines, Ere...Play. I* Ff (*Villains E're* F_3F_4), Rowe, Pope. *villainy,* (*Ere...prologue, to my bane They...play:*) *I* Theob. *villains, and Ere...brains, They having ...play; I* Han. *villains,* (*Ere I could mark the prologue to my bane They had ...play:*) *I* Warb. *villains, Ere...play: I* Johns. Jen. Cald. Knt, Sing. ii. *villainies,—Or...play;—I* Cap. Steev. Var. Sing. i, Cam. Cla. (*play,—* Cam. Cla.). *villains,—Ere...play,—I* Coll. Del. i, White, Hal. Ktly (*villainy* Ktly).

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21. Importing] CLARENDON: See I, ii, 23; IV, vii, 82. Here the word is used in a somewhat different sense: 'gravely affecting,' 'concerning.' Compare *Love's Lab. Lost,* IV, i, 57.

22. ho!] DELIUS: This is an exclamation of horror.

22. such . . . life] CALDECOTT: Such multiplied causes of alarm, such bugbears, if I were suffered to live.

22. bugs] CLARENDON: Bugbears, objects of terror. Compare *Wint. Tale,* III, ii, 93. In Coverdale's translation of the *Psalms* (*Ps.* xc, or according to the present numbering xci, 5) we find: 'So yt thou shalt not nede to be afrayed for eny bugges by night ner for arrowe that flyeth by daye.' In Cotgrave 'Goblin' and 'Bug' are given as translations of the French *Gobelin.*

23. supervise] CLARENDON: On the supervision, on the first reading. The verb occurs in *Love's Lab. Lost,* IV, ii, 124. See I, i, 57.

23. bated] MALONE: Without any abatement or intermission of time. CLARENDON: The execution must follow immediately without any exception of leisure.

29. villainies] For other instances of the confusion of *villaine* and *villainie* in the Folio, see WALKER (*Crit.* ii, 44).

30, 31. prologue . . . play] THEOBALD paraphrased his emendation (which he says he owed in part to Warburton and Bishop) thus: Being in their snares, e're I could make a Prologue (take the least previous step) to ward off danger, they had

They had begun the play,—I sat me down; 31
Devised a new commission; wrote it fair;
I once did hold it, as our statists do,
A baseness to write fair, and labour'd much
How to forget that learning; but, sir, now 35
It did me yeoman's service. Wilt thou know
The effect of what I wrote?

Hor. Ay, good my lord.

31. *sat*] *sate* Ff, Rowe+.
34. *labour'd*] *laboured* $F_2F_3F_4$.
36. *yeoman's*] *yemans* $Q_2Q_3Q_4$.
37. *effect*] *effects* Ff, Rowe, Knt. Sta.

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begun the play (put their schemes into action) which was to terminate in my destruction. WARBURTON: They had begun to *act*, to my destruction, before I knew there was a Play towards. Ere I could mark the prologue. HEATH (p. 549) agrees with his predecessors in thinking that 'They' refers to 'villains,' not to 'brains,' and paraphrases: Before I could take the very first step towards forming my own scheme, they had already proceeded a considerable way in the execution of theirs. JOHNSON was the first to refer 'They' to its right antecedent, 'brains': 'Before he could summon his faculties, and propose to himself what should be done, a complete scheme of action presented itself to him. His mind operated before he had excited it.' CALDECOTT returns to Heath's interpretation, as do DELIUS and ELZE, but, with these exceptions, all the rest follow Johnson. CLARKE sees herein a vivid picture of Shakespeare's own mode of composition, his teeming brains beginning a play, and seeing all its scope and bearings, ere he had well penned the opening words. MOBERLY: 'Before I formed my real plan, my brains had done the work. This line should be carefully remarked. Ham. writes the commission under a strong impulse rather of imagination than will, the ingenuity of the trick captivating him. Then the encounter with the pirate puts an end to the chance of undoing it; and thus he is driven, somewhat uneasily, to justify his action to Hor. As the latter receives his narrative with something like surprise, and even with a touch of compassion, we may conclude with safety that Hamlet's kindly nature would have cancelled the letters but for the accident which hindered his doing so.'

33. **statists**] STEEVENS: Statesmen. BLACKSTONE: Most of the great men of Shakespeare's time, whose autographs have been preserved, wrote very bad hands; their secretaries very neat ones. RITSON: 'I have in my time, (says Montaigne) seene some, who by writing did earnestly get both their titles and living, to disavow their apprentissage, marre their pen, and affect the ignorance of so vulgar a qualitie.' Florio's translation, 1603, p. 125.

36. **yeoman's service**] STEEVENS: The ancient yeomen were famous for their military valor. 'These were the goode archers in times past,' says Sir Thomas Smith, 'and the stable troop of footmen that affraide all France.' CLARENDON: They composed the mass of the infantry. Their formidable character is mentioned by Bacon in his Essay: *Of the true greatnesse of Kingdomes and Estates*, p. 122, ed. W. A Wright.

Ham. An earnest conjuration from the king,
As England was his faithful tributary,
As love between them like the palm might flourish, 40
As peace should still her wheaten garland wear
And stand a comma 'tween their amities,

40. *like*] *as* Ff, Rowe, Knt, Del. Sta.
might] *should* Ff, Rowe, Knt, Del. Sta.
42. *a comma*] *a cement* Han. White, Huds. *commercing* Anon. (ap. Singer's *Sh. Vind.* p. 268). *a comare* Nicholson.*

38. conjuration] See *Rom. & Jul.* V, iii, 68, where this passage seems to have been overlooked by the critics.

42. comma] THEOBALD (Nichols's *Lit. Hist.* ii, 579), writing to his 'most affectionate friend,' Warburton, says that it should be either '*no* comma,' *i. e.* as no bar should stand between their friendships:—Or, 'And stand a comma 'tween their *enmities*,' *i. e.* as peace should intervene and prevent enmities.' He did not repeat these suggestions in his ed., but adopted Warburton's emendation, and justifies it in a note which he attributes to Warburton: 'The poet without doubt wrote, "And stand a *Commere*," *i. e.* a guarantee, a common mother. Nothing can be more picturesque than this image of Peace's standing, drest in her wheaten garland, between the two Princes, and extending a hand to each. We thus frequently see her on Roman coins.' But WARBURTON, in his ed., goes further, and says that *Commere* here means 'a trafficker in love, one who brings people together, a procuress.' [Cotgrave sustains him in this meaning.] CAPELL (*Notes*, &c., i, 147) was taken by this allusion to Peace as represented on coins, and so adopted *Commere*. HEATH (p. 549) well interprets: 'As a comma stands between two several members of a sentence, without separating them otherwise than by distinguishing the one from the other, in like manner peace personized, or the Goddess of Peace, is understood to stand between the amities of the two kings.' [DYCE (ed. ii) cites this paraphrase of Heath's, and adds: 'Perhaps so.'] JOHNSON: The *comma* is the note of *connection* and continuity of sentences; the *period* is the note of *abruption* and disjunction. Sh. had it perhaps in his mind to write,—That unless England complied with the mandate, war should put a *period* to their amity; he altered his mode of diction, and thought that, in an opposite sense, he might put, that peace should stand a *comma* between their amities. BECKET (*Shakespeare's Himself Again*, i, 73) suggested, 'And stand a *co-mate*,' *i. e.* 'companion; peace should be *associate* with them.' STAUNTON considered this '*co-mate* within the range of possibility.' And ELZE (*Athenæum*, 11 Aug. 1866) lit upon the same conjecture independently of Becket, and thinks that this coincidence adds strength. It should be added that Elze, one of the very best English scholars in Germany, had merely heard at the time of Becket's conjecture, and had no knowledge of the quality of the rest of that wild 'Nonsense Book.' TSCHISCHWITZ follows Becket. CALDECOTT cites: 'I feare the point of the sword will make a comma to your cunning.'—N. Breton's *Packet of Letters*, p. 23, 1637. HUNTER (ii, 264) thinks Sh. meant to ridicule such an absurd expression in some speech or document of the time. SINGER (ed. ii) reads, 'And stand a *co-mere*,' *i. e.* 'as a mark defining them. *Mere* is a boundary mark, the *lapis terminalis* of the ancients; and it should be remembered that the god of *meres* or bounds, Terminus,

And many such-like *As*es of great charge, 43

43. *such-like* Ases] *ſuch like Aſſis* Ff. *ſuch like, as ſir* Qq.

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was wont to end the strifes and controversies of people in dividing their lands.' To this suggestion DYCE (ed. i) adds: 'But our author's text is not to be amended by the insertion of words coined expressly for the occasion; and to me at least all this tampering of critics with the passage does not prove that it is corrupt.' WHITE finds 'comma' incomprehensible, and adopts Hanmer's reading, *cement*, which 'is supported, in accent and all, by *Ant. & Cleo.* III, ii, 29. And see Octavia's subsequent description of herself, scene iv, as standing between, praying for both parts. CLARKE: 'Comma' is here employed as the term applied by theoretical musicians to express 'the least of all the sensible intervals in music,' showing the exact proportions between *accords*. Tuners of organs and piano-fortes use the word 'comma' thus to the present day. The term in its musical sense is fully explained in Hawkins's *Hist. of Music* (pp. 28, 122, 410, ed. Novello, 1853). From the context of the present passage, there is far greater probability that Sh. had in view a term referring to *concord*, than one alluding to the method of stopping; and we think that he here uses the word 'comma' to express a link of amicably harmonious connection. That he was well acquainted with various technical terms in music we have several proofs in his writings. BAILEY (i, 55): 'That Peace wearing a garland should stand as a punctuation-mark between persons or abstractions of any kind is as pure nonsense as ever flowed from penman or printer. I suggest, "And *hold her olive* 'tween their amities."' Compare Shakespeare's use of 'the olive' elsewhere in 2 *Hen. IV*, and *Twelfth Night*. The transformation of *holds her olive* into 'stands a comma' arose 'by a very simple blunder. It is clearly a case of the incorporation of a marginal direction into the text. The compositor had before him the genuine line, and put it accurately into type, except that he omitted to place the mark of elision (') before *tween*, and the proof-reader wrote the correction in full, 'a comma,' in the margin; this the compositor inserted in the text under the misconception that 'a comma' was to be substituted for '*her olive*.' And thus 'hold a comma' was next changed into 'stand a comma.' In Q_2 'there is no elision mark [if Bailey had said *comma* here, would it not have revealed the fallacy of his whole theory? would the proof-reader have called for 'comma' when he meant an apostrophe? ED.] before *tween*, which is just what my theory requires; for, supposing the error to have been made originally in Q_2, it is obvious that the words *a comma* would be introduced into the text *instead* of the elision mark.' CARTWRIGHT (*New Readings*, &c., p. 37) proposed, 'And stand *as one atween;*' two years later (*N. & Qu.*, 20 June, 1868) he conjectured, 'And stand *as concord*.' J. WETHERELL (*N. & Qu.*, 27 June, 1868): Read: 'And stand *at-one* between their *majesties*.'

43. Ases] JOHNSON: A quibble is intended between *as* the conditional particle, and *ass* the beast of burthen. That *charg'd* anciently signified *loaded* may be proved from the following passage in *The Widow's Tears*, by Chapman, 1612: 'Thou must be the *ass charg'd with crowns*, to make way.' MALONE: It should be remembered that the letter *s* in the particle *as* in the midland counties is usually pronounced hard, as in the pronoun *us*. Dr Johnson himself always pronounced the particle *as* hard, and so I have no doubt did Sh. It is so pronounced in Warwickshire at this day. CLARENDON: Compare *Twelfth Night*, II, iii, 184, 185.

That, on the view and knowing of these contents,
Without debatement further, more, or less, 45
He should the bearers put to sudden death,
Not shriving-time allow'd.

44. *knowing of*] Qq, Johns. Cap. Jen. Steev. Var. El. Glo. +, Dyce ii, Mob. *knowing* Pope, Theob. Han. Warb. *know of* Ff et cet.
45. *further*] *farther* Coll. White.
46. *the bearers*] *thofe bearers* Qq, Jen.
47. *Not*] *No* F_4, Rowe, Pope, Han.
shriving-time] Hyphen, Theob. ii. *thriving time* Jen. (misprint?).
allow'd] *alow'd* $Q_2Q_3Q_4$. *allowed* Ff, Rowe, Cald.

44. knowing] Contracted, or slurred in pronunciation, into a monosyllable. See WALKER (*Vers.* p. 119), and ABBOTT, § 470. STRATMANN: As *know* cannot be, nor has ever been, used substantively, it must be a misprint in the Ff.

47. shriving-time] HUNTER (ii, 265): This was a term in common use for any short period. All Ham. meant was that they should be put to instant death.

47. allow'd] HANMER (*Some Remarks*, &c., p. 46): The punishment of Ros. and Guil. was just, because they had devoted themselves to the service of the Usurper in whatever he should command. MALONE: From *The Hystorie of Hamblet*, it appears that the faithful ministers of Fengon were not unacquainted with the import of the letters they bore [see Vol. II, p. 103]. Sh. probably meant to describe their representatives, Ros. and Guil., as equally guilty. So that Hamlet's procuring their execution, though certainly not absolutely necessary to his own safety, does not appear to have been a wanton and unprovoked cruelty. STEEVENS: I apprehend that a critic and a juryman are bound to form their opinions on what they see and hear in the cause before them, and not to be influenced by extraneous particulars unsupported by legal evidence in open court. I persist in observing, that from Shakespeare's drama no proofs of the guilt of Ros. and Guil. can be collected. They may be convicted by the old *Hystorie*; but if the tragedy forbears to criminate, it has no right to sentence them. This is sufficient for the commentator's purpose. It is not his office to interpret the plays of Sh. according to the novels on which they are founded,—novels which the poet sometimes followed, but as often materially deserted. Perhaps he never confined himself strictly to the plan of any one of his originals. His negligence of poetic justice is notorious; nor can we expect that he who was content to sacrifice the pious Oph. should have been more scrupulous about the worthless lives of Ros. and Guil. Therefore I assert that in the tragedy before us their deaths appear wanton and unprovoked; and the critic, like Bayes, must have recourse to somewhat *long before the beginning of the play* to justify the conduct of its hero. PYE (p. 326): There is not one word uttered by Ros. and Guil. throughout the play that does not proclaim them to the most superficial observer as creatures of the King, purposely employed to betray Ham., their friend and fellow-student. STRACHEY (p. 96): Something more than Hamlet's own preservation is at stake; he is the representative and avenger of the rights of the crown and laws of Denmark, outraged by a murderer and a usurper, (for he was only elected because he contrived to murder the rightful possessor at a moment when his natural heir was absent); and he has to act under those circumstances, which at rare and long intervals in the history of every country, call on some man to maintain the spirit of the laws by disregarding for a moment their letter. It is Hamlet's duty to avenge the crown

Hor. How was this seal'd? 47

Ham. Why, even in that was heaven ordinant.
I had my father's signet in my purse,
Which was the model of that Danish seal; 50
Folded the writ up in form of the other;
Subscribed it; gave't the impression; placed it safely,
The changeling never known. Now, the next day
Was our sea-fight; and what to this was sequent
Thou know'st already. 55

Hor. So Guildenstern and Rosencrantz go to't.

Ham. Why, man, they did make love to this employment;
They are not near my conscience; their defeat
Does by their own insinuation grow.
'Tis dangerous when the baser nature comes 60
Between the pass and fell incensed points
Of mighty opposites.

Hor. Why, what a king is this!

48. *ordinant*] *ordinate* Ff, Rowe, Pope, Cald. Knt.
51. *Folded*] *I folded* Rowe+, Cap Ktly.
in form] *in the forme* Qq, Jen. Dyce ii, Cam. Cla.
52. *Subscribed*] *Subcribe* Q_2Q_3.
gave't the] *gau't th'* QqF_1. *gav' th'* $F_2F_3F_4$. *gave th'* Rowe+.
53. *changeling*] *change was* Pope, Han. *changing* Anon.*
54. *sequent*] *ſement* Ff. *sequell* Coll. (MS).
55. *know'st*] *knoweſt* Qq.
56. *So...go*] *So...Roſincrance, go* F_1. *So Guildenſtare and Roſincros, goe* F_2 F_3. *So, Guildenſtare and Roſincroſs, go* F_4. *So, Guildenstern and Rosineraus, go* Rowe i. *So,...go* Pope+, Jen.
56. *go*] *went* Q'76.
57. *Why.....employment;* Om. Qq, Pope, Han.
58. *defeat*] *debate* Ff, Rowe.
59. *Does*] *Dooes* $Q_2Q_3Q_4$. *Doth* Ff, Rowe+, Jen. Dyce ii.
60. *the baser*] *baſer* $F_2F_3F_4$, Rowe, Pope.
the baser...comes] *baser natures come* Han.
61. *fell incensed*] *fell-incensed* Walker, Sta. Dyce ii, Huds.
62. *opposites*] *apposites* Jen. (a misprint?).
is this!] *is this?* Ff, Pope.

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and laws of Denmark by putting the tyrant to death; and if as a means to that end he has to sacrifice also the base instruments of the tyrant's will, he is justified in doing it.

48. **was . . . ordinant**] CLARENDON: Compare 'was sequent,' *post* l. 54.

50. **model**] MALONE: The copy, the imitation; see *Rich. II:* III, ii, 153.

51. **in form**] For the omission of the definite article, compare III, iv, 144.

59. **insinuation**] MALONE: By their having insinuated or thrust themselves into the employment.

61. **Between the pass**] MOBERLY: So as to get the dangerous wound which comes from the 'redding-straik.'

36

Ham. Does it not, thinks't thee, stand me now upon—
He that hath kill'd my king, and whored my mother;
Popp'd in between the election and my hopes; 65
Thrown out his angle for my proper life,
And with such cozenage—is't not perfect conscience

63. *thinks't thee*] Walker, Dyce, Glo. +, Del. ii. *thinkſt thee* F_1. *think'ſt thee* $F_2F_3F_4$, Sing. ii, Sta. White, Knt ii, Ktly, Clarke, Mob. Huds. *thinke thee* $Q_2Q_3Q_4$. *think thee* Q_5, Cap. Jen. Steev. Var. Sing. i, Cald. Knt i, Coll. Del. i, El. Hal. *think you* Q'76. *think'st thou* Rowe+.

upon—] Bos. Coll. El. Dyce, Sta. White, Glo. +, Mob. *vppon?* $Q_2Q_3Q_4$. *vpon* F_1. *upon,* $F_2F_3F_4$. *upon?* Q_5 et cet.

64. *my king*] *your king* Anon.*

65. *Popp'd*] *Stept* Q'76.

66. *Thrown...life*] *His angle for my proper life thrown out* Coll. (MS).

67. *cozenage—*] Bos. Coll. El. Dyce, Sta. White, Glo. +, Mob. *cuſnage,* Q_2Q_3. *coſnage,* Q_4Q_5. *coozenage;* F_1. *cou-s'nage;* Cap. *cozenage;* $F_2F_3F_4$ et cet.

conscience] Jen. Dyce ii, Huds. *conſcience?* Qq. *conscience,* Ff et cet.

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63. **thinks't thee**] The editors who follow Q_5 interpret this as equivalent to 'bethink thee.' WALKER in dealing with this passage exhibited, as his admirable editor, Lettsom, well says, profound critical sagacity, and, almost entirely unaided by any old copies, put aside ancient and modern corruptions, and made his way at once to the genuine reading: 'It may be observed' (*Vers.* 281) 'that *thinks it thee* also occurs in the Elizabethan poets in the sense of *μῶν δοκεῖ σοι.*' He then cites the present passage, and gives the reading of the present text; and also corrects the same phrase in Cartwright, *The Ordinary*, III, ii (Dodsley, x, 216): '"Little think'st thee how diligent thou art To little purpose." *Thinks't thee*, of course. (I understand, by the way, that the *thinks* in *methinks* is, originally and etymologically, not the same with our present verb *to think;* but that it is a corruption of another verb signifying *to seem;* so that *methinks* is *as it appears to me.*)' CLARENDON offers another solution: Perhaps the true reading is 'thinks thee,' the final *s* of the Quarto being mistaken for *e*. The word 'think' in this passage is not the same in origin as 'think' used personally, but comes from Anglosaxon *thincan*, to seem, appear, which is used impersonally with all personal pronouns. The other word is *thencan*, to think, and the distinction is maintained in the German *dünken* and *denken*. In *Rich. III:* III, i, 63: 'Where it seems best unto your royal self,' for 'seems,' which is the reading of the earliest Qq, the later editions have 'thinkst' or 'think'st.'

63. **stand me**] ABBOTT, § 204: This phrase cannot be explained, though it is influenced, by the custom of transposition. Almost inextricable confusion seems to have been made by the Elizabethan authors between two distinct idioms: (1) 'it stands on' (adv.), or 'at hand,' or 'upon' (comp. 'instat,' προσήκει), *i. e.* 'it is of importance,' 'it concerns,' 'it is a matter of duty;' and (2) 'I stand upon' (adj.), *i. e.* 'I *in-sist* upon.' In (1) the full phrase would be: 'it stands on, upon, to me,' but, *owing to the fact that 'to me' or 'me' (the dative inflection) is unemphatic, and 'upon' is emphatic and often used at the end of the sentence,* the words were transposed into, 'it stands me *upon.*' 'Me' was thus naturally taken for the object of *upon*. [In the present passage] it means 'it is imperative on me.' CLARENDON: The construction is here interrupted by the parenthesis.

To quit him with this arm? and is't not to be damn'd,
To let this canker of our nature come
In further evil? 70

Hor. It must be shortly known to him from England
What is the issue of the business there.

Ham. It will be short; the interim is mine;
And a man's life's no more than to say 'One.'
But I am very sorry, good Horatio, 75
That to Laertes I forgot myself;
For, by the image of my cause, I see
The portraiture of his; I'll court his favours;

68–80. *To quit...here?*] Om. Qq.
68. *this*] *his* $F_2F_3F_4$, Rowe.
this arm] *his own* Coll. (MS).
and] Om. Han.
70. *further*] *farther* Coll. White.
evil?] Rowe. *evill.* or *evil.* Ff.
73–75. *It will...Horatio*] Han. Three lines, ending *short,...more...Horatio*, Ff, Rowe. Four, ending *short...more...one ...Horatio*, Pope, Theob. Warb. Johns. Walker.
73. *interim is*] Han. interim's Ff, Rowe+, Sing. ii.
74. *life's*] *life* Reed'03, Bos. Cald. Coll. Sing. Del. White, Ktly, Hal. Huds.
'One'] *one* Ff. Quotation, Glo. +, Dyce ii, Mob. Italics, Han. Sta. Huds.
78. *court his favours*] Rowe. *count his favours* Ff, Jen. Steev. Var. Cald. Knt, Coll. i. *court his favour* Theob. Han. Warb. Johns. El.

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68. quit] JOHNSON: To requite him.

70. In] For other instances of *in* equivalent to *into*, see II, ii, 112; V, i, 266; *Macb.* I, iii, 126; and ABBOTT, § 159.

71, 72. It . . . there] STRACHEY (p. 94): Note the usual cautiousness of Hor., who contrives to suggest to Ham. the very strongest of all motives for instantly putting the King to death, under an indirect and very innocently-sounding remark.

73. mine] MILES (p. 80): You never suspect the errand Ham. is on until you happen to hear that little word, '*The interim is mine!*' It means more mischief than all the monologues! No threats, no imprecations, no more mention of smiling damned villain; no more self-accusal; but solely and briefly, '*It will be short;* the interim is mine!' Then, for the first time, we recognize the extent of the change that has been wrought in Ham.; then, for the first time, we perfectly comprehend his quiet jesting with the Clown, his tranquil musings with Hor. The man is transformed by a great resolve: *his mind is made up!* The return of the vessel from England will be the signal for his own execution, and therefore the moral problem is solved: the only chance of saving his life from a lawless murderer is to slay him; it has become an act of self-defence; he can do it with perfect conscience. He has calculated the return voyage; he has allowed the longest duration to his own existence and the King's. At the very moment he encounters the Clown in the churchyard he is on his death-march to the palace at Elsinore.

78. court] STEEVENS, CALDECOTT, and CLARKE justify *count* in the sense of *make account of, reckon up, value.*

But, sure, the bravery of his grief did put me
Into a towering passion.
Hor. Peace! who comes here? 80

Enter OSRIC.

Osr. Your lordship is right welcome back to Denmark.
Ham. I humbly thank you, sir.—[*Aside to Hor.*] Dost know this water-fly?
Hor. [*Aside to Ham.*] No, my good lord.
Ham. [*Aside to Hor.*] Thy state is the more gracious, 85 for 'tis a vice to know him. He hath much land, and fertile; let a beast be lord of beasts, and his crib shall stand at the king's mess: 'tis a chough, but, as I say, spacious in the possession of dirt.

80. Hor.] 2 Hor. F_2.
Osric.] young Ofricke. F_1. a Courtier. Qq.
81. SCENE IV. Pope+, Jen.
81, &c. Osr.] Cour. Qq.
82. *I humbly...water-fly?*] Two lines, Qq.
sir.—Dost] *Sir, doft* F_1F_2. *fir; doft* F_3F_4. *sir.— [foh, how the muske-cod smells !]* *Dost* Cald. from Q_1.
82, 84, 85. Aside...] Dyce ii, Ktly, Clarke, Huds. As an *Aside*, first by Cap.
88. *'tis*] *It is* Johns.
chough] *cough* Cap. (corrected in Errata).
say] *faw* F_2.

79. bravery] DYCE (*Gloss.*): Bravado.

80. Osric] C. ELLIOT BROWNE (*The Athenæum*, 29 July, 1876): This was a name well known at the time. Henslowe's company performed an *Oserych* in 1597, perhaps Heywood's lost play of *Marshal Osrick*.

83. water-fly] JOHNSON: A water-fly skips up and down upon the surface of the water without any apparent purpose or reason, and is thence the proper emblem of a busy trifler. CLARENDON: The name is given to several kinds of flies haunting water in Mouffet's *Theater of Insects*, ed. 1658, p. 943.

88. chough] JOHNSON says this is a kind of jackdaw. HARTING (p. 115) calls it the Red-legged Crow, or the Cornish Chough, as it is sometimes called, from its being considered a bird peculiar to the south-west coast of England, though now known to be much more widely distributed. As to its pronunciation, SKINNER derives the name *à sono naturali quem avis edit*, and COTGRAVE translates *Caue* (clearly a case of onomatopœia), and *Cauvette*, by A Chough or Jacke Daw. Finally, RITSON (p. 92) says that the name of the Cornish bird is pronounced by the natives *chow*, which is conclusive. CALDECOTT doubts much if, in the present instance, from its association with wealth, it have any relation to that bird, but inclines to think it should be *chuff*. [Is not Caldecott right here? The *chow* is, perhaps, applicable to Osr. on the score of chattering, but how about the spacious possession of dirt, the special application made by Ham.? If *chuff* be here meant

Osr. Sweet lord, if your lordship were at leisure, I 90
should impart a thing to you from his majesty.

Ham. I will receive it, sir, with all diligence of spirit.
Put your bonnet to his right use; 'tis for the head.

Osr. I thank your lordship, 'tis very hot.

Ham. No, believe me, 'tis very cold; the wind is north- 95
erly.

Osr. It is indifferent cold, my lord, indeed.

Ham. But yet methinks it is very sultry and hot for my
complexion.

90. *lordship*] *Lordshippe* $Q_2Q_3Q_4$. *friendship* Ff, Rowe, Knt, Del. i.

leisure] *leasure* $Q_2Q_3Q_4F_2$. *leysure* F_1.

92. *sir*] Om. Ff, Rowe+, Knt, Dyce i, Sta.

93. *Put*] Ff, Rowe, Pope, Han. Knt, Dyce, Sta. White, Glo.+, Mob. Om. Qq et cet.

94. *'tis*] *it is* Qq, Jen. Glo.+, Dyce ii, Mob.

98. *But yet*] Om. Ff, Rowe, Pope, Han. Knt, Dyce i, Sta.

sultry] *soultry* Q_4Q_5Ff. *sully* Q_2Q_3.

98, 99. *hot for my complexion.*] Ff, Rowe+, Cald. Knt, Coll. Del. Dyce, Sta. White, Hal. Glo. Huds. *hot, or my complection.* Qq (*complexion.* Q_4Q_5). *hot, or my complexion*— Warb. Cap. Jen. Steev. Var. Sing. El. Ktly, Cam. Cla. Mob.

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its application accords with Cotgrave's use of the word: 'Franc-gontier. A substanciall yonker, wealthie chuffe;' or again, 'Maschefouyn: A chuffe, boore, lobcocke, lozell; one that is fitter to feed with cattell, then to conuerse with men.' GIFFORD (Massinger's *Duke of Milan*, III, i, p. 279, ed. Gifford) says 'chuff is always used in a bad sense, and means a coarse, unmannered clown, at once sordid and wealthy.' DYCE (*Gloss.* s. v. *chuff*) adds instances corroborating Gifford from *A Gorgious Gallery of Gallant Inventions*, 1578, and Marlowe's *Ovid's Elegies*. Whether it be *chow* or *chuff*, the whole speech is puzzling. ED.]

90. **Sweet**] MOMMSEN (p. 258) shows by manifold examples that 'sweet' was a common mode of address in the Elizabethan court language; it occurs very frequently in Marlowe. See III, ii, 48.

91. **a**] ABBOTT, § 81: 'A' is here used emphatically for 'some,' 'a certain.'

92. **diligence of spirit**] CALDECOTT: In ridicule of the style of the airy, affected insect that was playing around him.

94. **hot**] THEOBALD: '—— igniculum brumæ si tempore poscas, Accipit endromidem; si dixeris, æstuo, sudat.'—Juvenal, *Sat.* iii.

99. **complexion**] Those who follow the Qq adopt WARBURTON'S explanation: Ham. was going on to say 'or my complexion *deceives me*,' but the over-complaisance of Osr. interrupted him. WALKER (*Crit.* ii, 322) follows the Qq, because 'for' of the Ff is so frequently misprinted for *or*. LETTSOM upholds the Ff. DANIEL (p. 76) suspects that Hamlet's speech should end at 'hot,' and that 'for my complexion' is a petty oath (*'Fore my complexion!*), which should be given to Osr. See Rosalind in *As You Like It*: 'Good my complexion!' III, ii, 204.

Osr. Exceedingly, my lord; it is very sultry,—as 'twere, 100
—I cannot tell how. But, my lord, his majesty bade me
signify to you that he has laid a great wager on your head.
Sir, this is the matter—

Ham. I beseech you, remember—

[*Hamlet moves him to put on his hat.*

Osr. Nay, in good faith; for mine ease, in good faith. 105

100. *sultry*] *foultery* Q_2Q_3. *foultry* Q_4Q_5Ff.
101. *But*] Om. Qq, Pope+, Cap. Jen. Steev. Var. Sing. El. Ktly.
bade] *bid* F_4, Rowe+. *bad* Qq $F_1F_2F_3$, Cap. Jen.
102. *to you*] *unto you* Q'76.
he] *a* Qq.
103. *matter—*] Rowe. *matter.* QqFf, Knt, Sta. *matter;—* Cap.
104. *remember—*] Pope. *remember.* QqFf.
[Hamlet.. hat.] Johns. Om. QqFf, Cap.
105. *in good faith*] Ff, Rowe+, Cald. Knt, Coll. Dyce, Sta. White. *good my lord* Qq et cet.
mine] *my* Qq, Cap. Jen. Steev. Var. Sing El. Ktly

104. remember] MALONE, in his ed., 1790, conjectured that Ham. was about to say 'remember *not* your courtesy,' because he could not possibly have said 'remember your courtesy' when he wanted Osr. to put his hat on. Malone believed that *courtesy* meant to uncover the head, and accordingly in *Love's Lab. Lost*, V, i, 103, he added *not* in Armado's speech, 'I do beseech thee remember *not* thy courtesy; I beseech thee apparel thy head,' and DYCE shared this opinion, for he considered the 'not' as indispensable. STAUNTON discarded the 'not' in *Love's Lab. Lost*, and in a note on the passage says: 'Whatever may have been the meaning of the words, or whether they were a mere complimentary periphrasis, without any precise signification, the following quotations prove beyond a question that the old text is right, and that the expression refers to the Pedant's standing bareheaded: —"I pray you *be remembred*, and cover your head."—*Lusty Juventus*, ed. Hawkins, p. 142. "Pray you *remember your courts'y*. . . . . Nay, pray you be cover'd." —*Every Man in His Humour*, I, i, ed. Gifford.' GRANT WHITE (*The Galaxy*, Oct. 1869) upholds Staunton, adding: It seems clear that Osric's completed speech would have been, 'remember *your courtesy*.' The phrase was a conventional one for 'be covered.' But why? The removal of the hat, in Shakespeare's time, even more than now, was regarded as a mark of courtesy. I am unable to offer any explanation of the phrase which is acceptable even to myself. I can only suggest that the difficulty lies not in *courtesy*, but in some peculiar and, perhaps, elliptical use of *remember*. ELZE suggests 'remember *thy bonnet*.'

105. for mine ease] FARMER: This seems to have been the affected phrase of the time. Thus, in Marston's *Malcontent*, 1604: 'I beseech you, sir, be covered.—No, in good faith *for my ease*.' And in other places. MALONE: It appears to have been the common language of ceremony in our author's time. 'Why do you stand *bareheaded?* (says one of the speakers in Florio's *Second Frutes*, 1591,) you do yourself wrong. Pardon me, good sir, (replies his friend;) I do it *for my ease*.' Again, in *A New Way to Pay Old Debts*, by Massinger, II, iii, 1633: '—— Is't

Sir, here is newly come to court Laertes; believe me, an ab- 106
solute gentleman, full of most excellent differences, of very
soft society and great showing; indeed, to speak feelingly of
him, he is the card or calendar of gentry, for you shall find
in him the continent of what part a gentleman would see. 110

Ham. Sir, his definement suffers no perdition in you;

106–138. *Sir, here...unfellowed.*] Qq. *Sir, you are not ignorant of what excellence* Laertes *is at his weapon.* Ff, Rowe, Pope, Han.
107. *gentleman*] *gentlemen* Q_2Q_3.
108. *showing*] *shew* Q'76, Theob. Warb. Johns.
108. *feelingly*] *sellingly* Q_2Q_3.
109. *the card*] *the very card* Cap.
110. *part*] *parts* Nicholson.*
part...see] *port...use* Anon.*

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for your ease You keep your hat off?' [In Marston's *Malcontent* several of Shakespeare's fellow-players are introduced by name; among them William Sly, and some of Osric's affected speeches are there put into his mouth, *e.g.* the present line, just cited by Farmer; wherefore MALONE (*Var.* '21, vol. iii, 206) inferred that he was the original performer of this part of Osr. See also COLLIER'S *Memoirs of Actors*, Sh. Soc. p. 154.]

106–138. KNIGHT conjectures that this passage was cut out of the Ff because it prolonged the main business too much.

107. excellent differences] CALDECOTT: That is, is master of every nice punctilio of good breeding; of every form and distinction that place or occasion may require. DELIUS thinks it equivalent to *different excellences*. CLARENDON interprets: 'distinctions marking him out from the rest of men. This affected phrase was probably suggested by the heraldic use of the word.'

108. feelingly] JENNENS and COLLIER agree in thinking that Q_2Q_3 may possibly be right, with an allusion to the praises which a *seller* gives to his wares. STEEVENS cites *Love's Lab.* IV, iii, 240. [Indeed, no interpretation, however far-fetched, would seem out of place in this scene; perhaps the farther the better.] CALDECOTT interprets it [and DYCE (*Strictures*, &c., p. 191) says: 'rightly'], 'to speak with insight and intelligence.'

109. card or calendar] JOHNSON: The general preceptor of elegance; the card by which a gentleman is to direct his course; the calendar by which he is to choose his time, that what he does may be both excellent and seasonable. CLARENDON: One of Greene's pamphlets (1584) is called '*Gwydonius, The carde of Fancie*.'

109. gentry] CLARENDON: Equivalent to gentility. See II, ii, 22.

110. continent . . . see] JOHNSON: You shall find him containing and comprising every quality which a gentleman would desire to contemplate for imitation. I know not but it should be read: 'You shall find him the continent.' CLARENDON: 'Part' is here used in a double sense, first keeping up the simile of a map, and next in the same sense as in IV, vii, 74.

111. definement] WARBURTON: This is designed as a specimen and ridicule of the court-jargon amongst the *precieux* of that time. The sense is in English: 'Sir, he suffers nothing in your account of him, though to enumerate his good qualities particularly would be endless; yet when we had done our best, it would still come short of him. However, in strictness of truth he is a great genius, and of a character so rarely met with, that to find anything like him we must look into his mirror,

though, I know, to divide him inventorially would dizzy the 112
arithmetic of memory, and yet but yaw neither, in respect

112. *inventorially*] *inventorily* Coll. ii (misprint?).
dizzy] *dizzie* Q_4Q_5. *dosie* Q_6. *dassie* Q_3. *defy* Anon.
113. *yet but yaw*] Q_2, El. Sta. Ktly, Glo.+, Mob. *yet but raw* $Q_3Q_4Q_5$, Theob. Johns. Cap. Jen. Steev. Var. Sing. i, Cald. Knt, Coll. Clarke. *yet but slow* Warb. *it but yaw* Dyce, Del. Sing. ii, White, Hal. Huds.

and his imitators will appear no more than his shadows.' CLARENDON: The only illustration which can be given of this dialogue, in which Ham. talks nonsense intentionally and Osr. unintentionally, is the dialect of Parolles in *All's Well*, and of Don Armado and Holofernes in *Love's Lab. Lost*.

113. yet but yaw] JOHNSON: I believe *raw* to be the right word; it is a word of great latitude; it signifies *unripe, immature*, thence *unformed, imperfect, unskilful*. The best account of him would be *imperfect* in respect of his quick sail. The phrase 'quick sail' was, I suppose, a proverbial term for *activity of mind*. HEATH: The meaning undoubtedly is that Laer. was but young (*raw*) in proportion to the quick progress he had made in all gentlemanly accomplishments. CALDECOTT: *Raw* is unready, untrained, and awkward. Compare *Per.* IV, ii, 60; *As You Like It*, III, ii, 76. DYCE (*Remarks*, &c., p. 220): 'Nothing, I think, can be more certain than that the passage should stand thus: "and *it* [which was often mistaken by our early printers for 'yet,' perhaps because it was written *yt*] but *yaw* neither in respect of his quick sail." "To *yaw* (as a ship), huc illuc vacillare, capite nutare." —Coles's *Dict.* The substantive "yaw" occurs in Massinger: "O, the *yaws* that she will make! Look to your stern, dear mistress, and steer right, Here's that will work as high as the Bay of Portugal."—*Very Woman*, III, v; *Works*, iv, 293, ed. 1805, where Gifford remarks: "A *yaw* is that unsteady motion which a ship makes in a great swell, when, in steering, she inclines to the right or left of her course."' ELZE thinks the possible solution of this difficulty is to consider 'yaw' as a transitive verb, and he thus interprets: 'An inventory of Laertes s excellences would dizzy the arithmetic of memory; yet it would not let it stagger hither and thither (like a badly-steered ship), in view of his quick sail.' A quick-sailing ship holds a steadier course than one that sails slowly. STAUNTON says he must admit his inability to understand Dyce's reading, and adds: 'Yet' is certainly suspicious, but the word displaced we have always thought was *wit*, not *it*, and the drift of Hamlet's jargon to be this: his qualifications are so numerous, and so far surpass all ordinary reckoning, that memory would grow giddy in cataloguing, and *wit* be distanced in attempting to keep pace with them. WHITE: There seems to be no doubt that '*yt*' was mistaken for 'yet.' CLARKE believes *raw* to be used in the same sense as in *As You Like It*, and interprets: 'your description is but inefficient and inadequate after all.' ABBOTT, § 128: The ellipsis of the negative explains 'neither.' That is, 'do *nothing but* lag clumsily behind neither.' 'Neither,' for our *either*, is in Shakespeare's manner, after a negative expressed or implied. TSCHISCHWITZ says *raw* is merely a misprint for *row*, and so gives it in his text, and thus interprets: 'Memory, even with the help of arithmetic, cannot overtake this swift sailer, but can only row while he sails. At the present day we should say: and yet but sail neither in respect of his full steam.' CLARENDON: If this passage stands as Sh. wrote it, any meaning it may have has defied the penetration of commentators to detect. If 'yet' is a mistake for *yt* or *it*,

of his quick sail. But, in the verity of extolment, I take
him to be a soul of great article, and his infusion of such 115
dearth and rareness, as, to make true diction of him, his
semblable is his mirror, and who else would trace him, his
umbrage, nothing more.

Osr. Your lordship speaks most infallibly of him.

Ham. The concernancy, sir? why do we wrap the 120
gentleman in our more rawer breath?

Osr. Sir?

Hor. Is't not possible to understand in another tongue?
You will do't, sir, really

116. *as*] *ns* Q_4.
120. *sir? why*] Cap. *ſir, why* Qq. *sir?*—[To Horatio] *Why* Theob. Warb.
121. *more*] Om. Q'76.
122. *Sir?*] Cap. *Sir* Qq. *Sir,*— Theob. Warb. Johns.
123, 124. *Is't...really*] Aside To Hamlet. Cap. [To Osrick. Rann.
123. *tongue?*] Theob. *tongue,* Qq.
124. *You...really*] Johns. *you will too't ſir really* Q_2. *you will doo't ſir really* $Q_3Q_4Q_5$. *you will do't, sir, rarely* Theob. Warb. Cap. Walker

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we should require some such word as *let* or *make* to precede. The sense would then be: 'to attempt to catalogue his perfections would dizzy the arithmetic of memory, and make it stagger, as it were, in pursuit of his swift-sailing ship.' 'The two metaphors are a little difficult to separate.'

114. **sail**] COLLIER (ed. 2) prints *sale*, and thinks that *sellingly* of the Qq in line 108 may very possibly be right when taken in connection with it, and 'inventorily,' line 112. *Sale* has reference to the value, and speedy *sale* of the qualifications, of Laer.

115. **article**] JOHNSON: This is obscure. I once thought it might have been 'of great *altitude*,' but I suppose it means 'a soul of large comprehension, of many contents;' the particulars of an inventory are called *articles*. CALDECOTT defines it: 'Of great account or value.'

115, 116. **infusion . . . rareness**] JOHNSON: 'Dearth' is dearness, value, price. 'And his internal qualities of such value and rarity.' CALDECOTT: The qualities with which he is imbued or tinctured are of a description so scarce and choice. CLARENDON defines 'infusion,' essential qualities.

117. **trace**] CLARENDON: Follow. Compare 1 *Hen. IV*: III, i, 48; and Gorges's *Trans. of Lucan*, bk i, p. 36 (ed. 1614): 'And in their turnes next to them trace Prelates of an inferior place.'

121. **more rawer**] See II, i, 11.

123. **Is't . . tongue**] JOHNSON: This may mean, *Might not all this be understood in plainer language?* But then, 'you will do it, sir, really,' seems to have no use, for who could doubt but plain language would be intelligible? I would therefore read: *Is't* possible not to be understood in a *mother tongue?* You will do it, sir, really. HEATH (p. 550): Read, 'It is not possible to understand in another tongue.' That is, such language as this is the only one which communicates ideas

Ham. What imports the nomination of this gentleman? 125

Osr. Of Laertes?

Hor. [*Aside to Ham.*] His purse is empty already; all's golden words are spent.

Ham. Of him, sir.

Osr. I know you are not ignorant— 130

Ham. I would you did, sir; yet, in faith, if you did, it would not much approve me. Well, sir?

126. *Laertes?*] *Laertes.* Qq, Jen.
127. Aside...] Cap. Dyce ii, Huds. Om. Qq et cet.
all's] Qq, Theob. Warb. Johns. Cap. Jen. Steev.'85, Dyce, Sta. Glo.+, Del. Mob. *all his* Mal. et cet.
129. *sir.*] *sir?* Cap.
130. *ignorant—*] Theob. *ignorant.* Qq.
132. *me. Well, sir?*] Glo.+, Mob. *me, well sir.* Qq. *me. Well, sir.* Theob. Warb. Johns. Jen. Knt, Coll. Sing. El. Sta. White, Ktly, Del. *me:—Well, sir* Cap. Steev. Var. Cald. Dyce.

to us. It is spoken ironically. JENNENS: This speech is addressed to Osr. Hor. finding him posed says, 'Is't not possible to understand? In another tongue you will do't, sir, really,' *i. e.* Are you defeated at your own weapons? Can't you understand your own kind of jargon? If so, you had better speak in another tongue, make use of common sense without any flourishes, and you'll not be in danger of being put out of countenance. MALONE: This speech is addressed to Ham. 'Another tongue' does not mean, as I conceive, *plainer language* (as Dr Johnson supposed), but 'language so fantastical and affected as to have the appearance of a *foreign tongue;*' and in the following words Hor., I think, means to praise Ham. for imitating this kind of babble so happily. I suspect, however, that the poet wrote: 'Is't *possible not* to understand in *a mother tongue?*' The very same error occurs in Bacon's *Advancement of Learning*, 4to, 1605, b. ii, p. 60: '—the art of grammar, whereof the use in *another* tongue is small, in a foreine tongue more.' The author, in his table of Errata, says it should have been printed,—in *mother* tongue. STAUNTON: Should we not read, 'in's mother tongue?' WALKER (*Crit.* iii, 273): Surely read, 'a mother tongue,' with Johnson. [TSCHISCHWITZ adopted it.] HUDSON: Hor. means to imply, that what with Osric's euphuism, and what with Hamlet's catching of Osric's style, they are not speaking in a tongue that can be understood; and he hints that they try *another* tongue, that is, the common one. MOBERLY: 'Can't you understand your own absurd language on another's tongue? Use your wits, sir, and you'll soon be at the bottom of it.'

124. You . . . really] HEATH (p. 550): Undoubtedly read, 'You do't, sir, rarely,' *i. e.* You have exactly hit upon the humour of this language. HEUSSI: This is undoubtedly addressed to Osr. To Ham. he would not have used 'sir,' but 'my lord.'

132. approve] JOHNSON: If you knew I was not ignorant, your esteem would not much advance my reputation. To 'approve' is to *recommend to approbation.* SINGER (ed. 2): 'If you did, it would not *tend* much *toward proving* me, or *confirming me.*' What Ham. would have added, we know not; but surely Shakespeare's use of the word 'approve,' upon all occasions, is against Johnson's explanation of it. CLARENDON: 'Would not be much to my credit.'

Osr. You are not ignorant of what excellence Laertes is—

Ham. I dare not confess that, lest I should compare with him in excellence; but, to know a man woll, were to 135 know himself.

Osr. I mean, sir, for his weapon; but in the imputation laid on him by them, in his meed he's unfellowed.

Ham. What's his weapon?

Osr. Rapier and dagger. 140

Ham. That's two of his weapons; but, well.

Osr. The king, sir, hath wagered with him six Barbary horses; against the which he has imponed, as I take it, six French rapiers and poniards, with their assigns, as girdle, hangers, and so; three of the carriages, in faith, are very 145

133. *not ignorant*] *ignorant* Q_4Q_5.
is—] Mal. *is:* Cap. *is.* Qq, Theob. Warb. Johns. Jen. *is at his weapon?* Ff, Rowe, Pope, Han. Cald. Knt.

137. *for his*] Q'76. *for this* Qq, Cald. Knt.

138. *them,....meed*] Steev. *them.... meed,* Qq, Theob. Warb. Johns. Jen. *them:...this meed* Cap.

141. *but, well.*] Cap. *but well.* QqFf, Rowe+, Jen. El. *but, well?* Anon.

142. *king, sir*] *sir King* F_2.

142. *hath wagered*] *hath wagerd* Qq. *ha's wag'd* F_1. *has wag'd* $F_2F_3F_4$, Rowe+. *hath wag'd* Johns. Cald. Knt, Sta. White, Huds.

143. *he has imponed*] Theob. *hee has impaund* Qq. *he has impawn'd* Q'76, Mal. Steev. Bos. El. *he impon'd* Ff, Rowe, Pope, Han.

145. *hangers*] *hanger* Qq, Cap. Jen. Cam.
and so] *or so* Ff, Rowe, Pope, Han. Cald. Knt.

134-136. **I . . . himself**] JOHNSON: 'I dare not pretend to know him, lest I should pretend to an equality; no man can completely know another but by knowing himself, which is the utmost extent of human wisdom.'

135. **but**] WALKER (*Crit.* iii, 274): Surely the sense requires *for*. [So in CAPELL'S text.]

138. **by them**] CALDECOTT: There is nothing here to refer to, no antecedent to 'them.' It must mean 'the qualities ascribed to him by the *public voice*.'

138. **meed**] JOHNSON: Excellence. CALDECOTT: 'Reward, or recompense;' it seems here used fantastically for that which challenges it *merendo*, *i. e.* 'merit,' and means: 'In this his particular excellence.'

142. **wagered**] WHITE: The reading of the Ff is in perfect accordance with Shakespeare's usage, and that of his contemporaries. So in *Cym.* I, iv, 144.

143. **imponed**] JOHNSON: Perhaps it should be *deponed*. So *Hudibras*: 'I would upon this cause depone, As much as any I have known.' But, perhaps, 'imponed' is pledged, impawned, so spelt to ridicule the affectation of uttering English words with French pronunciation. COLLIER and DYCE (*Gloss.*) agree in accepting this explanation: that it is Osric's affected pronunciation of *impawned*.

145. **hangers**] STEEVENS: Under this term were comprehended four graduated

dear to fancy, very responsive to the hilts, most delicate 146
carriages, and of very liberal conceit.

Ham. What call you the carriages?

Hor. [*Aside to Ham.*] I knew you must be edified by
the margent ere you had done. 150

Osr. The carriages, sir, are the hangers.

Ham. The phrase would be more germane to the
matter if we could carry cannon by our sides; I would
it might be hangers till then. But, on: six Barbary horses
against six French swords, their assigns, and three liberal- 155
conceited carriages; that's the French bet against the
Danish. Why is this 'imponed,' as you call it?

Osr. The king, sir, hath laid, sir, that in a dozen
passes between yourself and him, he shall not exceed you
three hits; he hath laid on twelve for nine; and it would 160

149. [Aside...] Theob. Warb. Cap. Dyce ii, Huds. Om. QqFf et cet.

149, 150. Om. Ff, Rowe, Pope, Han.

151. *carriages*] *carriage* Qq.

152. *germane*] F_3F_4, Rowe+, Cap. Jen. Cam. Cla. *Germaine* F_1. *Germane* F_2. *Ierman* Q_2Q_3. *German* $Q_4 Q_5$. *german* Q'76 et cet.

153. *matter if*] *matter: If* Ff.

cannon] Ff, Rowe+, Cald. Knt, Dyce, Sta. Glo. Del. Mob. Huds. *a canon* or *a cannon* Qq et cet.

154. *it might be*] *it be* Q_2. *it be might* Q_3.

on:] Pope. *on* F_1, Cald. *on,* $QqF_2F_3F_4$, Rowe. *on.* Ktly.

Barbary] *Barbry* Q_2Q_3.

155. *swords,*] *Swords:* Ff.

155, 156. *liberal-conceited*] Hyphen by Pope.

156. *French bet*] *French but* F_1. *French, but* $F_2F_3F_4$. *French; but* Rowe.

157. *Danish. Why*] Johns. *Danish; why* Ff, Pope+. *Danish, why* Qq, Rowe.

this 'imponed,' as] *this impon'd as* Ff. *this all* Qq. As a quotation, Sta.

158. *sir, that*] Qq, Jen. Coll. El. White, Hal. Cam. Del. Cla. *that* Ff et cet.

159. *yourself*] *your selfe* Qq. *you* Ff, Rowe+, Knt, Sta.

160. *laid on*] *layd on* $Q_2Q_3Q_4$. *one* Ff.

nine] *mine* Ff.

it] *that* Ff, Rowe, Cald. Knt, Coll. Del. White, Hal.

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straps by which the sword was attached to the girdle. See Chapman's *Iliad*, xi, 27: 'The scaberd was of silver-plate, with golden hangers grac'd.' KNIGHT and HALLIWELL give pictorial illustrations.

147. liberal conceit] CLARENDON: Elaborate design.

149. margent] In old books explanatory comments were printed in the margin. See *Rom. & Jul.* I, iii, 86.

152. germane] JOHNSON: More *akin*.

160. twelve for nine] JOHNSON: This wager I do not understand. In a dozen passes one must exceed the other more or less than three hits. Nor can I comprehend how, in a dozen, there can be twelve to nine. The passage is of no importance; it is sufficient that there was a wager. MALONE: The King hath laid that

come to immediate trial, if your lordship would vouchsafe 161
the answer.

Ham. How if I answer No?

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in a game of *a dozen passes*, or bouts, Laer. does not exceed you three hits; the King hath laid on the principle of him who makes a bet, with the chance of gaining *twelve for nine* that he may lose; or the King (by the advantage allowed to Ham.) hath *odds*, tantamount to *four to three*. If the words, 'he hath laid on,' refer to Laer., it means that he has laid on the principle of one who undertakes to make *twelve passes for nine* that his adversary shall make; on the *ratio* of twelve to nine. RITSON (p. 212) maintains that there were to be but twelve passes in all, and 'Laer., to win, must have got eight hits, whereas Ham. would have won if he had got only five; so that he had clearly the advantage of Laer., in point of number, three whole passes or hits, and the odds were eight to five, which is in the same arithmetical proportion of twelve to nine, in Hamlet's favor before they began to play.' [This is, I think, virtually the same explanation as that given by ELZE.] SEYMOUR (ii, 203): 'If in the dozen passes Ham. shall be hit seven times, and Laer. only three, the King will lose his wager.' MITFORD (*Gent. Mag.* 1845): The reading of the Ff of *one* for 'laid on' may be an error for *won*, or *on*; indeed the whole phrase, 'he hath laid on twelve for nine,' seems very like an interpolation from the margin. One might say that, by a loose manner of speaking, not exceeding three hits may mean *not exceeding more than two*. It may also be observed that these numbers were probably represented by Arabic figures, and not by letters, and were more liable to be altered and made corrupt. QUARTERLY REVIEW (March, 1847, vol. lxxix, p. 332): Osric never stoops to use the language of ordinary mortals. 'He hath laid on twelve for nine' is not he has laid twelve *to* nine, but he has wagered for nine out of twelve. The King backs Ham. Laer., who is the celebrated fencer of the age, is to give the Prince great odds:—the King stipulates out of the twelve passes for nine hits from Laer. without his being declared winner. So also in the former part of the sentence, 'he shall not exceed you three hits,' does not mean that the sum of Laertes's hits over Hamlet's shall not be more than three. In a dozen passes six hits each would place them on a par, and Osric calls Laertes's excess the number of hits that he makes above his own half. This, the King bets, will not surpass three, rendering the total amount to nine, which tallies with the other form under which the bet is expressed. MOBERLY: 'Each is to attack twelve times, going on till a hit is made: and Laer. bets that he will hit Ham. twelve times before Ham. can hit him nine times. That is: Ham. has three points given him, and with these odds he trusts that he shall win.' TSCHISCHWITZ assumes that 'a dozen' is merely an indefinite number, and gives an elaborate calculation on the basis of twenty-one rounds. [It may be said of all these calculations what CLARENDON says of one of them, they are doubtless correct, but do not explain the form in which the wager is put.] STEEVENS refers this very 'unimportant passage' to the members of the Jockey Club, at Newmarket, 'who on such subjects may prove the most enlightened commentators, and most successfully bestir themselves in the cold unpoetic dabble of calculation.'

162. the answer] CALDECOTT: Meet his wishes. CLARENDON: Compare *Cymb.* IV, ii, 161.

Osr. I mean, my lord, the opposition of your person in trial. 165

Ham. Sir, I will walk here in the hall; if it please his majesty, 'tis the breathing time of day with me; let the foils be brought; the gentleman willing, and the king hold his purpose, I will win for him if I can; if not, I will gain nothing but my shame and the odd hits. 170

Osr. Shall I re-deliver you e'en so?

Ham. To this effect, sir, after what flourish your nature will.

Osr. I commend my duty to your lordship.

Ham. Yours, yours.—[*Exit Osric.*] He does well to 175 commend it himself; there are no tongues else for's turn.

Hor. This lapwing runs away with the shell on his head.

166, 167. *hall; if...majesty, it*] *hall, if...maieſtie, it* Qq.

167. *majesty, 'tis...me; let*] *majesty,—'tis...me,—let* Sta.

'tis] Ff, Rowe+, Jen. Dyce, Sta. Glo. Mob. *it is* Qq et cet.

168. *hold*] *holding* Cap.

169. *purpose,*] Theob. *purpose;* Qq Ff, Rowe, Pope.

if] *and* Qq. *an* Cap. Glo.+, Dyce ii, Mob.

I will gain] *Ile gaine* F_1F_2. *I'le gain* F_3. *I'll gain* F_4, Rowe+, Sta. White. *I gain* Coll. (MS).

171. *re-deliver you e'en so*] Ff, Rowe, Cald. Knt, Dyce, Sta. White, Glo.+, Del. Mob. Huds. (hyphen, first by Cald.). *deliver you so* Qq et cet.

172. *this*] *that* Cap.

175. *Yours....does*] Cap. Dyce, Sta. Clarke, Glo.+, Del. ii, Mob. Huds. *Yours, yours; he does* Ff (*hee* F_2), Rowe+. *Yours doo's* Qq. *Yours. He does* Jen. *Yours, yours.—He does* Steev. et cet.

[Exit...] After line 174, $F_2F_3F_4$, Rowe+, Steev. Var. Cald. Knt, Coll. Sing. El. White, Ktly.

176. *it himself*] *it ſelf* Q'76.

for's] *for his* Q_5, Ktly.

turn] *turne* Qq. *tongue* Ff.

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167. breathing time] CLARENDON: The time of relaxation and rest. Compare *Much Ado*, II, i, 378; *Tro. & Cres.* II, iii, 121. SEYMOUR (ii, 203) proposes, 'Sir, I will .... hall: It is the breathing .... me—if it please his majesty, let,' &c., or else, 'Sir, I will .... hall, if it please his majesty. It is the breathing time,' &c. It was Hamlet's customary breathing time, whether his majesty pleased or not.

169. will gain] For instances of 'will' used for *shall*, see WALKER (*Vers.* 238; and *Crit.* ii, 348). ABBOTT, § 319, says that 'will' is probably used here by attraction with a jesting reference to the previous 'will.' 'My purpose is to win if I can, or, if not, to gain shame and the odd hits.'

177. lapwing] JOHNSON: I see no particular propriety in this image. Osr. did not run away till he had finished his business. We may read:—'*ran* away,' *i.e.* 'This fellow was full of unimportant bustle from his birth.' JENNENS: Osr. is shortly after spoken of as '*young* Osric,' he may therefore be supposed to be but a half-formed courtier; and under this image of the lapwing Hor. ridicules his for-

Ham. He did comply with his dug before he sucked it. Thus has he, and many more of the same bevy that I know the drossy age dotes on, only got the tune of the 180

178. *He did comply with*] Ff (*Complie* F_1). *A did sir with* Q_2. *A did so sir with* $Q_3Q_4Q_5$. *He did so, sir, with* Theob. Jen. *He did so with* Rowe, Pope. *He did compliment with* Han. Warb. Johns. Cap. Steev.'85 (*complement* Han.).

before he] *before a* Qq.

179. *has he*] *had he* Ff.

many] *mine* F_1. *nine* $F_2F_3F_4$, Rowe.

bevy] Cald. *Beauy* F_1. *Beavy* $F_2F_3F_4$, Rowe. *breede* $Q_2Q_3Q_4$. *breed* Q_5, Pope +, Cap. Jen. Steev. Var. Coll. El. Cam. Cla.

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wardness of talk and self-conceit,—his putting on the courtier before he was properly qualified. STEEVENS: Thus, in Greene's *Never Too Late*, 1616: 'Are you no sooner hatched, with the lapwing, but you will run away with the shell on your head?' MALONE: In Meres's *Wit's Treasury*, 1598: 'As the lapwing runneth away with the shell on her head as soon as she is hatched.' CALDECOTT: 'He is prematurely hasty, starts almost before he has means, ere he has found legs or message, to carry or be carried.' CLARENDON: The lapwing was also a symbol of insincerity, from its habit of alluring intruders from its nest by crying far away from it. Osr. was both forward and insincere. [See HARTING, *Ornithology of Sh.*, p. 220.]

178. comply] WARBURTON: The true reading is: *compliment*, *i.e.* stand upon ceremony with his dug, to show that he was *born* a courtier.' CAPELL (i, 148): 'He must have ask'd the dug's pardon before he handl'd it.' JENNENS justifies the reading of Q_2: 'Do you wonder,' says Ham., in effect, 'at his affecting the courtier now? Why he had done it from his very cradle.' CALDECOTT well paraphrases: He was complaisant with, treated it with apish ceremony. The same idea, and partly the same phrase itself, occurs in Ulpian Fulwel's *Arte of Flatterie*, 1579: 'Flatterie hath taken such habit in man's affections, that it is in moste men altera natura: yea, the very sucking babes hath a kind of adulation towards their nurses for the dugge.'—*Preface to the Reader*. REED: 'Comply' is right. So in Fuller's *Historie of the Holy Warre*, p. 80: 'Some weeks were spent in complying, entertainments, and visiting holy places.' In Reed's *Var.* 1803 and 1813 he added the remark: 'To *compliment* was, however, by no means an unusual term in Shakespeare's time.' 'This,' says CALDECOTT, 'was said [by Reed] in answer to Malone's assertion in the Pseudo-Rowleian controversy, "that the verb, *to compliment*, was unknown for half a century after Elizabeth's reign." Reed having, however, omitted to produce any instance, and none having been given from any other quarter, we shall instance Lord Burleigh, who died 1598; and who, in his *Letter of Advice* to his son, says: "Be sure to keep some great man. . . . . Compliment him often with many, but small, gifts, and of little charge." So "free from inhumane austeritie on the one side and voyde of fond and idle complementing indulgence on the other."—Chadwith's *Funeral Sermon*, 1613.' [See II, ii, 354; both there and here SINGER maintains his interpretation of 'embrace.']

179. bevy] TOLLET: He has just called Osr. a lapwing, hence the propriety of 'bevy.' WHITE: It is a more characteristic classification of Osr. than *breed*.

time and outward habit of encounter; a kind of yesty col- 181
lection, which carries them through and through the most
fond and winnowed opinions; and do but blow them to
their trial, the bubbles are out.

181. *and outward*] *and out of an* Qq, and Jen., who puts *out of...encounter* in parenthesis. *an outward* Cap.

yesty] *hisly* Q_2Q_3. *misty* Q_4, Jen. *mistie* Q_5.

183. *fond and winnowed*] Ff, Rowe, Pope, Theob. Johns. Steev. Var. Cald. Knt, Coll. i, Del. El. Clarke, Glo.+, Mob. Huds. *prophane and trennowed* Q_2Q_3. *prophane and trennowned* Q_4. *profane and trennowned* Q_5. *prophane and renowned* Q'76. *fann'd and winnowed* Warb. Han. Cap. Sing. Dyce, Coll. ii, Sta. White, Ktly. *sound and winnowed* Mason, Rann. conj. *fand and winnowed* Hal. *proven and renowned* Bullock.* *fond unwinnowed* Fleay MS conj.

184. *trial*] *tryalls* F_1F_2. *Tryals* F_3F_4, Rowe+, Knt, Sta.

184-196. Enter...*instructs me.*] Om. Ff.

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181. the time] The present age. See *Macb.* I, v, 61; I, vii, 81; V, viii, 24.

181. outward habit] HENLEY: Exterior politeness of address.

181. yesty] CLARENDON: *Histy* of Q_2Q_3 may have been a mistake for *hasty*.

183. fond and winnowed] WARBURTON: 'Fond' should undoubtedly be *fann'd*, alluding to corn separated by the fan from chaff. The opinions here spoken of may mean the opinions of great men and courtiers, men separated by their quality from the vulgar, as corn is separated from the chaff. This 'yesty collection' insinuates itself into people of the highest Quality, as yeast into the finest flour. JOHNSON: 'If Q_5 preserved any traces of the original, Sh. wrote "*sane* and *renowned*," which is better than "*fann'd* and *winnowed*." The meaning is: these men have got the cant of the day, a superficial readiness of slight and cursory conversation, a kind of frothy collection of fashionable prattle which yet carries them through the most select and approving judgements. This airy facility of talk sometimes imposes upon wise men. Who has not seen this observation verified?' JENNENS follows Q_4, but modifies it in his text to 'profane and tres-renowned,' 'which is the French method of forming superlatives, *i. e.* the most renowned;' and paraphrases: such a superficial collection of knowledge as carries them through the most common (*profane*) and even the most renowned opinions, *i. e.* opinions, or branches of learning, which bring renown to the learned in them. STEEVENS: 'Fond,' *i. e. foolish*, is evidently opposed to 'winnowed,' *i. e. sifted, examined.* Their conversation was yet successful enough to make them passable not only with the weak, but with those of sounder judgement. The same opposition in terms is in the readings of the Qq: *profane* and *vulgar* are opposed to *trenowned* or *thrice renowned.* TOLLET: *Fanned* and 'winnowed' occur together in Markham's *Husbandry*, pp. 18, 76, 77. So also 'fan and wind' in *Tro. & Cres.* V, iii, 41. CALDECOTT interpreted the phrase: 'All judgements, not the simplest only, but the most sifted and wisest.' DYCE (*Remarks*, &c., p. 221) pronounces Warburton's emendation 'admirable,' and one which 'evidently restores the genuine reading.' WHITE (*Sh. Scholar*, p. 422) advocates 'fond and winnowed,' and interprets: 'They go through and through (*i. e.* they stop at no absurdity in) the most fond (*i. e.* affected or foolish) and winnowed (*i. e.* elaborately sought out) opinions.' But WHITE, having found that 'fan' and 'winnow' are 'often coupled in the

Enter a Lord.

Lord. My lord, his majesty commended him to you by 185
young Osric, who brings back to him, that you attend him

186. *Osric*] Oftricke Qq.

writings of Shakespeare's day,' and 'that "fond" (*foolish*) sorts ill with "winnowed" in its figurative sense,' in his subsequent edition agreed with Warburton and Dyce that 'fond' of the Ff is a misprint for *fand*, and added, 'of the meaning of the passage in this form I am not quite sure, though it is probably to be found in Dr Johnson's paraphrase.' CLARKE: 'Probably "fond" is here used to express "fondly cherished," "dearly esteemed," while "winnowed" means "choice," "select." "Fond" is thus used in I, v, 99.' B. NICHOLSON (*N. & Qu.*, 16 Jan. 1864): Ham. of course means that Osr. and his compeers have not that inward wit necessary to parley true euphuism, but only the outward trick of the language, which while it passed with folks of like mind, would not stand the trial of better judgement. .... If for 'winnowed' or *trennowed*, we read *vinewed* or *vinnewed*—and *blue vinney* is Dorsetshire, and *vinewedst* is spelt in the Ff of *Tro. & Cres.* 'whinidst,'—we have a change that restores the sense,—a word not incongruous with, but suggested by, the metaphorical yesty collection, and a repetition of that Shakespearian expresssion, a 'mouldy wit.' .... The 'yesty collection' is the frothiness of sour and stale beer, which passes with those of corrupted and vitiated taste; but when tried and blown upon by the more sober judgement flies off, and does not remain like the true head of sound liquor or wit. Subsequently (*N. & Qu.*, 31 Dec. 1864), Nicholson added that he had forgotten the variant of *vinewed*, which is *fenowed* or *fennowed*. 'The last was doubtless the form chosen by Sh. in this passage.' BAILEY (ii, 17) changes this whole passage thus: 'only got the tune of the time, and *out of the* habit of encounter [got] a kind of yesty *diction* which .... the most *profound* and *renowned* opinions.' In support, he adds: 1. That the verb 'got' governs both the 'tune of the time' and 'a kind of yesty *diction*,' the latter of which the persons concerned got, 'out of the habit of encounter.' 2. That *diction* has been used by Ham. just before in the phrase, 'to make true *diction* of him.' 3. That 'most profound and renowned' comes much nearer the old reading than 'most fond and winnowed.' Besides, *most* winnowed is not English. We should not say of one sack of wheat amongst several that it was the *most* winnowed, but that it was the *best* winnowed. TSCHISCHWITZ proposed and adopted in his text: '*profound* and winnowed,' on the ground that two opposite ideas, like 'fond' and 'winnowed,' cannot be connected by 'and' so long as 'most,' by qualifying both, combined them in one idea. 'People of Osric's class are like chaff that is to be found in a *deep and well-sifted* heap of wheat.' HUDSON: 'Opinions conceitedly fine and winnowed clean of the dust of common sense; such opinions as are affected by lingual exquisites of all times. CLARENDON inclines to Tschischwitz's reading: '*profound* and winnowed' as affording a proper contrast with 'yesty collection.' MOBERLY: 'A set of frothy expressions suited perpetually to express the absurdest and most over-refined notions.'

184. trial] WALKER (*Crit.* i, 264): I suspect that, according to the old grammar, we ought to read, with the Ff, *trials*.

in the hall; he sends to know if your pleasure hold to play 187
with Laertes, or that you will take longer time.

Ham. I am constant to my purposes; they follow the
king's pleasure; if his fitness speaks, mine is ready; now or 190
whensoever, provided I be so able as now.

Lord. The king, and queen, and all are coming down.

Ham. In happy time.

Lord. The queen desires you to use some gentle enter-
tainment to Laertes before you fall to play. 195

Ham. She well instructs me. [*Exit Lord.*

Hor. You will lose this wager, my lord.

Ham. I do not think so; since he went into France, I
have been in continual practice; I shall win at the odds.
But thou wouldst not think how ill all's here about my 200
heart; but it is no matter.

Hor. Nay, good my lord,—

Ham. It is but foolery; but it is such a kind of gain-
giving as would perhaps trouble a woman.

194. *to use*] *use* Walker (*Crit.* i, 16), reading lines 193–196 as verse, ending *use...Laertes...me.*

195. *fall*] *goe* Q_4. *go* Q_5, Rowe, Knt.

196. [Exit Lord.] Theob. Om. Qq Ff. Exit Courtier. Cap.

197. *lose this wager*] *loose* Qq. *lose* Q'76, Jen. El.

200. *But*] *but* Ff. Om. Qq, Cap. Jen. Coll. Sing. Del. El. Ktly.

wouldst] *wouldest* Ff, Rowe, White, Huds.

200. *how ill all's*] *how all* Ff. *how all's* Rowe. *how ill all is* Coll. (MS).

202. *good my*] *my good* Theob. ii, Warb. Johns.

lord,—] Cap. *lord.* QqFf, Cald.

203, 204. *gain-giving*] *gamgiuing* Q_2Q_3. *game-giuing* Q_4Q_5, Pope i. *boding* Q'76. *misgiving* Pope ii. *'gaingiving* Cap.

189, 190. purposes . . . pleasure . . . fitness] WALKER (*Crit.* iii, 274): Note the double meaning. TSCHISCHWITZ: Hamlet's *purpose* is unchanged to kill the King and avenge his father, when the King is *fit* for it in the hour of his unholy *pleasure*. CALDECOTT expresses a doubt whether 'fitness' applies to the King or to Laer.

193. In happy time] Like the French *à la bonne heure*. See *Rom. & Jul.* III, v, 110, and notes. CLARENDON refers to *Rich. III:* III, iv, 22; *Oth.* III, i, 32.

194. entertainment] CALDECOTT: Conciliating behavior.

199. odds] MALONE: 'With the advantage that I am allowed.'

200. COLERIDGE: Sh. seems to mean all Hamlet's character to be brought together before his final disappearance from the scene: his meditative excess in the grave-digging, his yielding to passion with Laer., his love for Oph. blazing out, his tendency to generalize on all occasions in the dialogue with Hor., his fine gentlemanly manners with Osr., and his and Shakespeare's own fondness for presentiment.

Hor. If your mind dislike any thing, obey it. I will 205
forestal their repair hither, and say you are not fit.

Ham. Not a whit; we defy augury; there's a special
providence in the fall of a sparrow. If it be now, 'tis not to
come; if it be not to come, it will be now; if it be not now,
yet it will come; the readiness is all. Since no man, of 210
aught he leaves, knows, what is't to leave betimes? Let be.

205. *obey it.*] *obey.* Ff, Rowe, Knt.
207. *there's a*] Ff, Rowe, Knt, Dyce, Sta. Glo. Mob. *there is* Qq, Cap. Jen. Cam. Cla. *there's* Pope, Han. *there is a* Q'76, Theob. et cet.
208. *now*] Om. Qq, Jen.
210. *will*] *well* Q_2Q_3.
all.] Pope+, Jen. Coll. El. White, Ktly, Hal. Del. *all,* QqFf. *all:* or *all;* Rowe et cet.
210, 211. *man, of aught he leaves, knows, what is't*] Warb. Cap. Jen. Steev.'93, Var. Coll. Sing. ii, El. Clarke, Hal. Tsch. Huds. (*ought* Warb. Cap.). *man of ought he leaues, knowes what ist* Qq. *man ha's ought of what he leaues. What is't* Ff (subs.). *man has aught of what he leaves, what is't* Rowe, Pope, Theob. Cald. Knt, Del. Dyce, Sta. White, Glo.+, Mob. (*ought* Rowe, Pope). *man owes aught of what he leaves, what is't* Han. *man knows aught of what he leaves, what is't* Johns. Steev.'73, '78, '85, Rann. *man,...leaves,—knows;—what is't* Sing. i. *man...leaves knows what 'tis* Qq, '76, '83, '95, '03. *man,...leaves, knows what it is* Ktly (marking the sentence as unfinished: *betimes...*).
211. *Let be*] Om. Ff, Rowe, Pope, Theob. Han. Johns. Knt, Dyce, Sta. Glo. Mob.

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203. gain-giving] THEOBALD (*Sh. Restored*, p. 127): The same as *mis-giving*. We thus use *gainsay*.

206. repair] See I, i, 57.

207. augury] CORNHILL MAGAZINE ('Presentiments,' October, 1866, p. 459): This passage is one of the simplest, as it is one of the strongest, proofs of Shakespeare's belief in presentiments. In all the instances he gives us, the moral to be drawn is that the warning is neglected and the fate comes. At first we might think that Hamlet's feeling was natural. He had detected the King's villainy, and he knew his own counterplot would not long be secret. But it is plain that he suspected nothing in the challenge to fence with Laer. He never once examined the foils, or measured them, but picked up the first that came to hand, and took the length on trust. Just before, when Hor. warned him, he had said, 'The interim is mine,' and he clearly looked forward to having things his own way till the next news from England. [See *Rom. & Jul.* V, i, 1.]

208-211. If... betimes?] TSCHISCHWITZ (*Sh. Forschungen*, i, 62) calls attention to an 'exactly parallel' passage in the Dedication to Giordano Bruno's *Candelajo*. 'By this philosophy my soul is elevated and my capacity for thinking enlarged. But whatsoever may be the appointed hour of that evening which I am awaiting, when the change will take place, I, who am in the night, await the day, and those who are in the day await the night. Everything that exists is either at hand or at a distance, near or far, now or later, instantly or hereafter.'

210, 211. man . . . is't] WARBURTON: 'It is true that, by death, we lose all the goods of life; yet seeing this loss is no otherwise an evil than as we are sensible of it; and since death removes all sense of it, what matters it how soon we lose

Enter KING, QUEEN, LAERTES, *and* Lords, OSRIC *and other* Attendants *with Foils and Gauntlets; a Table and Flagons of Wine on it.*

King. Come, Hamlet, come, and take this hand from me. 212
[*The King puts Laertes's hand into Hamlet's.*

Ham. Give me your pardon, sir; I've done you wrong;
But pardon 't, as you are a gentleman

212. SCENE V. Pope+, Jen.
Enter...] Ff (subs.). A table prepard, Trumpets, Drums and officers with Cuſhions, King, Queene, and all the ſtate, Foiles, daggers, and Laertes. Qq. El.
Osric and other Attendants...] Osrick with other Attendants... Theob. with other Attendants... Ff.
King.] King. [Taking Laertes by the hand. Sta.
[The King...] Dyce. Gives him the hand of *Laertes*. Han. King puts the hand of *Laertes* into the hand of *Hamlet*. Johns. Om. QqFf.
213. *I've*] *I haue* Qq, Cap. Steev. Mal. Cald. Knt, Sing. Ktly.
214, 215. One line, Qq.
214. *pardon't*] *pardon it* Steev. Mal. Cald.

them? Therefore, come what will, I am prepared.' JOHNSON: 'The reading of the Quarto was right, but in some other copy the harshness of the transposition was softened, and the passage stood thus: *Since no man knows aught of what he leaves.* For *knows* was printed in the later copies *has* by a slight blunder in such typographers. I do not think Warburton's interpretation of the passage the best that it will admit. The meaning may be this: Since *no man knows aught of* the state of life which *he leaves*, since he cannot judge what other years may produce, why should he be afraid of *leaving* life betimes? Why should he dread an early death, of which he cannot tell whether it is an exclusion of happiness or an interception of calamity? I despise the superstition of augury and omens, which has no ground in reason or piety; my comfort is, that I cannot fall but by the direction of Providence. Hanmer's conjecture is not very reprehensible: Since *no man can call any possession certain*, what is it to leave?' The Ff have received their best interpretation from CALDECOTT, viz.: 'Since no man has (*i. e.* has any secure hold, or can properly be denominated the possessor, of) any portion of that which he leaves, or must leave, behind him, of what moment is it that this leave-taking, or parting with a possession so frail, should be made thus early?' COLLIER truly remarks that no old copy is at all well printed in this scene; and DYCE pronounces the present passage suspicious. WHITE thinks the Qq are manifestly wrong. CLARKE prefers the Qq on what, I think, is the true ground, so finely paraphrased by Johnson: That it is more characteristic of Ham. to think little of leaving life, because he cannot solve its many mysteries, than because he cannot carry with him life's goods. CLARENDON thinks that Johnson's is perhaps the true reading.

213. pardon] JOHNSON: I wish Ham. had made some other defence; it is unsuitable to the character of a brave or a good man to shelter himself in falsehood. SEYMOUR (ii, 204) believes that the passage from 'This presence,' &c., line 215, down to 'enemy,' line 226, is an interpolation. The falsehood contained in it is too ignoble. WALKER (*Crit.* iii, 274): Arrange: '—I 'have done you wrong; but pardon 't, As *you're* a gentleman. This presence knows.' [That is, in two lines, the first ending 'pardon 't. ED.]

This presence knows, 215
And you must needs have heard, how I am punish'd
With sore distraction. What I have done,
That might your nature, honour, and exception
Roughly awake, I here proclaim was madness.
Was't Hamlet wrong'd Laertes? Never Hamlet; 220
If Hamlet from himself be ta'en away,
And, when he's not himself, does wrong Laertes,
Then Hamlet does it not; Hamlet denies it.
Who does it then? His madness; if't be so,
Hamlet is of the faction that is wrong'd; 225
His madness is poor Hamlet's enemy.
Sir, in this audience,
Let my disclaiming from a purposed evil
Free me so far in your most generous thoughts,
That I have shot mine arrow o'er the house, 230
And hurt my brother.

Laer. I am satisfied in nature,
Whose motive, in this case, should stir me most

215-217. *This...done*] Three lines, ending *heard...distraction...done*, Rowe +, Jen. Steev Mal. Sing. i, Cald. Knt, Sta.

216. *punish'd*] *punished* Rowe ii, Pope, Han.

217. *sore*] *a sore* Qq, Theob. Warb. Johns. Jen. Steev. Mal. Sing. Cald. Knt, Sta. Ktly.

distraction.] *distraction*, Q_2Q_3. *distraction*: Q_4Q_5. *distraction?* Ff.

218. *nature, honour*] *nature honour* F_1. *natures honour* $F_2F_3F_4$ (*honor* F_2). *native honour* Anon.*

224. *madness;*] Cap. *madnesse.* Qq, Rowe +, Jen. Coll. El. White, Ktly (*madnes* Q_4). *Madnesse?* F_1F_2. *madness?* F_3F_4.

225. *wrong'd*] *wronged* Qq.

227. *Sir...audience,*] Om. Qq, Pope +, Cap.

230. *That*] *As that* Ktly.

mine] *my* Qq, Cap. Jen. Steev. Var. Cald. Sing. Ktly, Huds. Mob.

231 *brother*] *Mother* Ff, Rowe.

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215. presence] CLARENDON: The abstract for the concrete. Compare 'audience,' line 227.

218. exception] CLARENDON: This word, in the sense of 'objection,' 'dislike,' occurs most commonly in the phrase, 'to take exception.' The best comment on this passage is *All's Well*, I, ii, 40.

231. brother] HUNTER (ii, 265): The change in Ff might be made by Sh. after he retired to Stratford, the passage as it originally stood coming too near to an incident which had recently occurred in the family of Greville in that neighborhood, where one of them had by misadventure killed his brother with an arrow.

231. nature] STEEVENS: A piece of satire on fantastical honor. Though *nature* is satisfied, yet he will ask advice of older men of the sword whether *artificial honor* ought to be contented with Hamlet's submission.

To my revenge; but in my terms of honour
I stand aloof, and will no reconcilement,
Till by some elder masters of known honour 235
I have a voice and precedent of peace,
To keep my name ungored. But till that time
I do receive your offer'd love like love,
And will not wrong it.

Ham. I embrace it freely,
And will this brother's wager frankly play.— 240
Give us the foils.—Come on.

Laer. Come, one for me.

Ham. I'll be your foil, Laertes; in mine ignorance
Your skill shall, like a star i' the darkest night,
Stick fiery off indeed.

Laer. You mock me, sir.

Ham. No, by this hand. 245

King. Give them the foils, young Osric.—Cousin Hamlet,

236. *precedent*] Johns. *president* Qq Ff, Rowe+, Jen..
237. *keep*] *keepe* F_1F_2. Om. Qq.
ungored] *vngord* Q_2Q_3. *vngor'd* Q_4Q_5. *ungorg'd* Ff, Rowe.
till] *all* Qq.
238. *offer'd*] *offered* Q_5.
239. *I*] *I do* $F_1F_3F_4$, Rowe. *I doe* F_2.
239, 240. *I...play*] Prose, Qq.
241. *Come on.*] Om. Qq, Pope, Theob. Warb. Johns. Jen. El. *Come, one.* Stratmann conj.
243. *darkest*] *brightest* $F_2F_3F_4$, Rowe.
244. *Stick...indeed*] *Appear* Q'76.
off] *of* Qq.
245. *by this hand*] *on my honour* Q'76.
246, 247. *Give...wager?*] Two lines, the first ending *Osricke*, Ff, Rowe+.
246. *them*] Om. $F_2F_3F_4$, Rowe.
Osric] *Ostricke* or *Ostrick* Qq.
Cousin] Om. Pope+.
Hamlet] *Ham.* Q_4Q_5.

235. masters . . . honour] WALKER (*Crit.* i, 244) suspects that 'masters' is a misprint for *master*, and that one of the two 'honours,'—the latter,—has originated in the other in line 233.

236. peace] CLARENDON: 'An opinion and precedent which will justify me in making peace.' CLARKE: The stiffness of egotistical susceptibility, the petty anxiety to preserve the world's good opinion, the regard to social claims rather than to natural affections, the artificial and not the true gentleman,—all are admirably embodied in Laertes.

241. Come on] JENNENS: This being a phrase used immediately before attacking, cannot be proper here; they had not yet received the foils.

244. Stick] CALDECOTT: This seems to have been a favorite phrase with Sh. See *Cor.* V, iii, 73; *Ant. & Cleo.* I, iv, 13. CLARENDON: 'Stand in brilliant relief.' 'Indeed' seems rather to belong to Laertes's speech. KEIGHTLEY (*Expositor*, p. 297): In my edition I most rashly read *Strike.* In the language of the time, *stick off* meant set off, show off, display.

You know the wager?
Ham. Very well, my lord; 247
Your grace hath laid the odds o' the weaker side.
King. I do not fear it; I have seen you both;
But since he is better'd, we have therefore odds. 250
Laer. This is too heavy; let me see another.
Ham. This likes me well.—These foils have all a length?
Osr. Ay, my good lord. [*They prepare to play.*

247. *wager?*] Cap. *wager.* QqFf, Rowe+, Jen.
Very well] *Well* Pope+.
248. *hath*] *has* Qq, Cam.
laid] *layed* Q_2Q_3. *layde* Q_4. *laide* F_1.
the odds o' the] *upon the* Han. Johns.
o' the] *o' th'* F_4. *a' th* Qq. *a' th'* $F_1F_2F_3$.
weaker] *weeker* Q_2Q_3.
249. Two lines. Ff.
250. *he is*] *he's* Pope+, Steev. Mal. Cald. Knt, Sing. Sta. Ktly, Dyce ii, Del. Huds.
250. *better'd*] *better* Qq.
we] *you* Cap.
251, 252. Four lines, Ff, Rowe.
251. *too*] *to* Qq.
252. *have*] *have have* F_2.
length?] *length.* QqFf.
253. [They prepare...] Prepare... Ff, Rowe. Om. Qq. Prepares... Rowe ii+, Jen. After line 250, Cap. As in text, Sta. After line 252, Ff et cet.
[Enter Attendants, with Wine.] Cap.

247, 248. **Very . . . side**] HEATH (p. 550) pronounces this passage, as at present punctuated, stark nonsense, which is to be remedied by a comma after 'lord,' and a semicolon after 'laid;' That is: 'Your wager, my lord, is prudently laid; you have given odds to the weaker side.' And the King's reply is in proof: 'But since that time he is greatly improved, therefore we are allowed odds.' JOHNSON: The odds were on the side of Laer., who was to hit Ham. twelve times to nine. It was perhaps the author's slip. JENNENS solved the difficulty, in noting that the odds here alluded to are those that were laid in the wager, viz. the greater value of the King's stake as compared with Laertes's, and not to the number of hits, which is what the King refers to in his reply. RITSON computes the value of the King's six Barbary horses in comparison with the rapiers, &c., as about *twenty* to one, and adds, 'these are the odds here meant.' MOBERLY: 'I understand that your grace has taken care that points shall be given me; but for all that, I fear that I shall be the weaker. No, replies the King, I have seen you both, and the points given will counterbalance his Paris improvement.'

250. **better'd . . . odds**] JENNENS: 'Since the wager he gains if he should win is better than what we shall gain if he loses, therefore we have odds, that is, we are not to make as many hits as Laer.' CALDECOTT: 'Better'd,' *i. e.* stands higher in estimation. DELIUS (and MOBERLY in the preceding note) refer 'better'd' to Laertes's proficiency acquired in Paris. KEIGHTLEY (*Expositor*, p. 298): If he (*i. e.* Laer.) was bettered, in the ordinary sense of the word, how could the odds lie against him? *You're* would give better sense than 'he's;' but it does not satisfy me. A line has evidently been lost, and the latter part may be addressed to the Queen. The lost line may have been something like this: ''Tis true he did neglect his

King. Set me the stoups of wine upon that table.—
If Hamlet give the first or second hit, 255
Or quit in answer of the third exchange,
Let all the battlements their ordnance fire;
The king shall drink to Hamlet's better breath;
And in the cup an union shall he throw,
Richer than that which four successive kings 260
In Denmark's crown have worn. Give me the cups;
And let the kettle to the trumpet speak,
The trumpet to the cannoneer without,
The cannons to the heavens, the heavens to earth,

254. *stoups*] Johns. *ſtoopes* $Q_2Q_3Q_4$. *ſtoops* Q_5, Pope+. *Stopes* Ff, Rowe.
that] *the* Q_4Q_5.
255. *give*] *gives* Theob. Warb. Mob.
256. *of the third*] *of a third* F_3F_4, Rowe. *to the third* Q'03.
257. *ordnance*] *Ordinance* F_1.
259. *union*] *Vnice* Q_2. *Onixe* Q_3Q_4. *Onix* Q_5. *Onyx* Q'76, Pope.
261. Two lines, Ff.
262. *trumpet*] *trumpets* Ff, Rowe+.
263. *trumpet*] *trumpets* F_3F_4, Rowe + (*Trupets* Rowe). *trumpeter* White.
264. *heavens to*] *heaven to* Q_2Q_3Ff, Rowe, Cap. Mal. Steev. Cald. Knt, Sing. Bos. Cam. Huds. Cla.

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exercises.' Ham. had said that he had 'foregone all custom of exercise.' In my edition I have made an *Aside* here to the Queen, who may have made a sign of dissent; but a speech of the Queen's to the same effect may have been what is lost.

252. **This likes me well**] See II, ii, 80.

252. **a length**] For instances of 'a' being used for *one*, see ABBOTT, § 81. Also *Rom. & Jul.* II, iv, 187: 'Doth not rosemary and Romeo begin both with a letter?' Compare the Scotch 'ae.'

256. **quit . . . exchange**] CLARENDON: That is, pay off Laer. in meeting him at the third encounter.

259. **union**] THEOBALD: The finest sort of pearl, which has its place in all crowns and coronets. The King afterwards refers to it, line 269. MALONE: Florio, *Ital. Dict.*, 1598, gives '*Vnione* . . . . Also a faire, great, orient pearle, called an vnion.' And Bullokar, *Eng. Expositor*, 1621, to the same effect. STEEVENS: See Holland's trans. of *Pliny*, p. 255: '. . . . our dainties and delicates here at Rome, haue deuised this name for them, and call them Vnions; as a man would say, Singular, and by themselves alone.' It may be observed that pearls were supposed to possess an exhilarating quality. Thus, Rondelet, lib. i, *de Testac.* c. xv: 'Uniones quæ a conchis, &c., valde cordiales sunt.' CLARENDON: Mr King (*Nat. Hist. of Precious Stones*, &c., p. 267) says: 'As no two pearls were ever found exactly alike, this circumstance gave origin to the name "unio" (unique). But in Low Latin "Margarita(um)," and "perla" became a generic name, "unio" being restricted to the fine spherical specimens.'

262. **kettle**] NARES: For *kettledrum*.

263. **cannoneer**] WALKER (*Vers.* 225): The flow of the verse seems to require *cannoner*.

'Now the king drinks to Hamlet!'—Come, begin;— 265
And you, the judges, bear a wary eye.

Ham. Come on, sir.

Laer. Come, my lord. [*They play*

Ham. One.

Laer. No.

Ham. Judgement.

Osr. A hit, a very palpable hit.

Laer. Well; again.

King. Stay; give me drink.—Hamlet, this pearl is thine;
Here's to thy health.—
[*Trumpets sound, and cannon shot off within.*
Give him the cup. 270

Ham. I'll play this bout first; set it by awhile.—
Come. [*They play*] Another hit; what say you?

Laer. A touch, a touch, I do confess.

265. '*Now......Hamlet*'] Quotation marks, Coll. Dyce, El. White, Hal. Glo.+, Del. Mob. Roman, QqFf, Rowe+, Jen. Knt. Italics, Cap. Steev. Var. Cald. Sing. Sta. Ktly, Huds.
[Trumpets the while. Qq.

267. *Come, my lord.*] *Come on ſir.* Ff, Rowe, Cald. Knt, Sta. *So on, sir* Rowe ii.
[They play.] Om. Qq.
Judgement.] *Judgement?* Cap.

268. *hit.*] *hit.* Drum, trumpets and ſhot. Floriſh, a peece goes off. Qq. *hit.* Flourish. El.
Well;] *Well:* Ff. *Well,* Qq, Cap. *Well,—* Rowe+, Jen. Steev. Var. Cald. Knt, Sing. Ktly. *Well;—* Coll. El. Dyce, Sta. White.
again.] *again—* Rowe+, Jen.

269. Two lines, Ff.

270. *cup.* [Trumpets...] Mal. Om. Qq. Trumpets ſound, and ſhot goes off. F_2. Trumpet found, ſhot goes off. F_3F_4. drinks, and puts Poison in the Cup. Flourish. Ordinance within. Cap. After *health.* Cap. Dyce, Sta. Glo.+, Clarke, Mob. After *cup.* Ff et cet.

271. *set it*] *ſet* Ff.

272. *Come.*] Johns. *Come:* Ff. *Come,* Qq. *Come—* Rowe+.
[They play.] As in text, Cap. (reading: [play]), Glo.+, Dyce ii, Clarke, Huds. Del. ii, Mob. Om. QqFf, Jen. After *awhile.* Pope+. After *say you?* Rowe (reading: They play again) et cet.

273. *A touch, a touch*] Om. Qq, Cap. Jen. Ktly.
confess] *confeſt* Qq. *confeſs't* Q'76, Cap. Jen.

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269. pearl] STEEVENS: Under pretence of throwing a 'pearl' into the cup, the King may be supposed to drop some poisonous drug into the wine. [See CAPELL'S stage-direction at line 270, in Text. Notes.] Ham. seems to suspect this, when he afterwards discovers the effects of the poison, and tauntingly asks him, 'Is thy union here?'

273. a touch] ELZE: Laer. distinguishes between 'a hit' and 'a touch,' and confesses that he was *touched*, but not *hit*. KEIGHTLEY (*Expositor*, p. 298): With the Qq I omit these words, as needless to the sense and injurious to the measure.

King. Our son shall win.

Queen. He's fat and scant of breath.—
Here, Hamlet, take my napkin, rub thy brows; 275
The queen carouses to thy fortune, Hamlet.

Ham. Good madam,—

275. *Here...napkin*] *Heere's a napkin* F_1. *Here's a napkin* $F_2F_3F_4$, Rowe, Cald.
napkin, rub] *Handkerchief, wipe* Q'76.
Here...brows;] *Here is a napkin, rub thy brows, my son.* Coll. (MS.)
276. *carouses to*] *salutes* Q'76.
277. *Good*] *Thank you, good* Cap.
madam,—] Rowe. *madam.* Qq Ff, Cap. Knt, Sta. *madam!* Dyce, Glo. +, Clarke, Huds. Del. Mob.

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274. fat] Roberts, the player, in his *Answer to Pope*, 1729, stated that John Lowin acted Henry VIII and Hamlet; it is also known on the authority of Wright, in his *Historia Histrionica*, 1699, that Lowin acted Falstaff. Hence STEEVENS conjectured that, if the man who was corpulent enough to act Falstaff and Henry VIII should also appear as Hamlet, this observation was put by Sh. into 'the mouth of her majesty to apologize for the want of such elegance of person as an audience might expect to meet with in the representative of the youthful Prince of Denmark, whom Oph. speaks of as the "glass of fashion and the mould of form."' MALONE: Wright and Downes, the prompter, concur in saying that Taylor was the performer of Hamlet. Roberts alone has asserted (and apparently without authority) that Lowin acted this part. But, in truth, I am convinced it was neither Taylor nor Lowin, but probably Burbadge. Taylor apparently was not of the company till late, perhaps after 1615, and Lowin not till after 1603. COLLIER, in his *Memoirs of the Principal Actors in the Plays of Sh.*, Sh. Soc. Publications, 1846, p. 51, shows conclusively that Burbadge was the original Hamlet, and cites in proof the *Elegy* upon him, copied from a MS in the possession of Heber, containing an enumeration of the various parts in which Burbadge was distinguished. Shakespeare's words are there used in reference to the fatness of the actor: 'No more young Hamlet, though but scant of breath, shall cry "Revenge!" for his dear father's death.' STAUNTON: Does the Queen refer to Ham. or Laer.? CLARKE: We believe that this refers not to Burbadge, but to Ham. himself, who, as a sedentary student, a man of contemplative habits, one given rather to reflection than to action, might naturally be supposed to be of somewhat plethoric constitution. This accords well with his not daring to 'drink' while he is heated with the fencing bout; with his being of a 'complexion' that makes him feel the weather 'sultry and hot;' with his custom of walking 'four hours together in the lobby;' with his having a special 'breathing time of the day;' and with his telling Hor. that he has 'been in continual practice' of fencing,—as though he took set exercise for the purpose of counteracting his constitutional tendency to that full habit of body which is apt to be the result of sedentary occupation and a too sedulous addiction to scholarly pursuits. W. ALDIS WRIGHT (*N. & Qu.*, 9 March, 1867, p. 202) states that, in 1864, he received a letter from Dr Ingleby, communicating a 'fine reading' proposed by 'Mr H. WYETH, of Winchester,' of *faint* for 'fat.' PLEHWE (*Hamlet, Prinz von Dänemark*, Hamburg, 1862, p. 214) refers to IV, vii, 158, and conjectures that the same word is here used: *hot*.

277. Good madam] MOBERLY: Many thanks, madam.

King. Gertrude, do not drink! 277

Queen. I will, my lord; I pray you, pardon me.

King. [*Aside*] It is the poisoned cup! it is too late!

Ham. I dare not drink yet, madam; by and by. 280

Queen. Come, let me wipe thy face.

Laer. My lord, I'll hit him now.

King. I do not think't.

Laer. [*Aside*] And yet 'tis almost 'gainst my conscience.

Ham. Come, for the third, Laertes; you but dally;
I pray you, pass with your best violence; 285
I am afeard you make a wanton of me.

Laer. Say you so? come on. [*They play.*

Osr. Nothing, neither way.

277. *Gertrude*] *Gertrude, Gertrude* Ktly.

278. Two lines, Ff.
[Drinks. Han. drinks, and tenders the Cup to Hamlet. Cap.

279, 283. [Aside] Rowe.

280. Two lines, Ff.

282. *My lord,*] Om. Pope+.
think't] *think it* Mal. Steev. Var. Cald. Knt, Coll. El. Huds. Del.

283. *'tis...'gainst*] Ff, Rowe, Sing. ii, Dyce, Sta. Ktly, Glo. Huds. Mob. *it is...against* Qq et cet.

284. Two lines, Ff.
third, Laertes; you] Cald. Knt, Sing. Dyce, Ktly, Glo.+. *third Laertes, you doe* Qq. *third. Laertes, you* Ff, Rowe. *third, Laertes. You* Johns. Coll. El. White, Del. Huds. *third, Laertes, you* Pope+. *third; Laertes, you* Han. Cap. Sta. *third, Laertes; you do* Jen. Steev. Var.

286. *afeard*] *affear'd* F_1. *affeard* F_2. *sure* Qq, Jen. *afraid* Rowe+

287. [They play.] Play. Ff. Om. Qq.

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281. Come . . . face] STEEVENS: These very words (the present repetition of which might have been spared) are addressed by Doll Tearsheet to Falstaff, when he was heated by his pursuit of Pistol.

283. conscience] CLARKE: This symptom of relenting is not only a redeeming touch in the character of Laer. (and Sh., in his large tolerance and true knowledge of human nature, is fond of giving these redeeming touches even to his worst characters), but it forms a judiciously interposed link between the young man's previous determination to take the Prince's life treacherously, and his subsequent revealment of the treachery. From the deliberate malice of becoming the agent in such a plot, to the remorseful candor which confesses it, would have been too violent and too abrupt a moral change, had not the dramatist, with his usual skill, introduced this connecting point of half compunction.

286. wanton] RITSON: You trifle with me as if you were playing with a child. HUDSON: This is a quiet but very significant stroke of delineation. Laer. is not playing his best, and it is the conscience of what is at the point of his foil that keeps him from doing so; and the effects are perceptible to Ham., though he dreams not of the reason.

Laer. Have at you now! 289

[*Laertes wounds Hamlet; then, in scuffling, they change rapiers, and Hamlet wounds Laertes.*

289. *now !*] *now.* [play again. Cap. [Laertes...Laertes.] Rowe. In scuffling they change Rapiers. Ff. Om. Qq.

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289. **Stage-direction**] SEYMOUR (ii, 204): It is common in the exercise of the sword for one combatant to disarm the other by throwing, with a quick and strong parry, the foil out of his hand; and Ham., having done this, might, agreeably to the urbanity of his nature, have presented his own foil to Laer., while he stooped to take up that of his adversary; and Laer., who was only half a villain, could not have hesitated to accept the perilous accommodation, and, indeed, had not time allowed him to avoid it. M. C. (*New Monthly Maga.* vol. xiii, p. 301, March, 1820): After Ham. is hurt in the next round Laer. should master his foil. Ham. thus on the point of being disarmed, should by a vigorous effort seize the sword of Laer. Thus both parties would hold both weapons, and in separating each would retain that of which he had a better hold. By these means an exchange might easily take place. It is quite unnecessary that the parties should be ignorant of the circumstance. Ham. is not aware of its importance; but Laer. sees his imminent peril. Horror, remorse, and shame would make him parry imperfectly in the next round, wherein he receives his mortal wound. TIECK (*Ludwig Tieck von Rud. Köpke*, Leipzig, 1855, ii, 220, cited by Elze) thus explains the exchange of rapiers: At the back of the stage there is a table, on which lie the rapiers. The combatants take them up, fight a round, and replace them on the table, and conversation occupies the pause between the rounds. The King then lets Osric, or some other courtier, change the rapiers unobserved, so that the poisoned one falls to Ham. and is taken up by him. For the King, whose character is always consistent, cannot permit Laer. to survive, who had just headed a rebellion, and was moreover privy to the whole plot against Ham. [See TIECK, Appendix, Vol. II.] ELZE thinks that in scuffling the rapiers are dropped, and are accidentally changed in picking them up, and that Laer is too excited and Ham. too unsuspicious to notice the change. HEUSSI attaches but little importance to the whole matter,—actors have more adroitness in managing such things than scholars at their desks, anyhow; the spectators need not see so very exactly that there has been an actual exchange. It is enough that the combatants become violently incensed, and that a spectator at a distance could not rightly say what was done in the scuffle. The issue makes it clear enough. [No aid, that I can find, is to be obtained from *Vincentio Saviolo his Practise*, 1595. In sig. H 3, directions are given for 'fastning your left hand on the hiltes of your enemies swoord.'—ED.] The following stage-directions are given in TOM TAYLOR'S Acting Edition of *Hamlet*, 1873: '[Laertes *wounds* Hamlet; *who in return disarms him, and catches his foil.*]' After '*Ham.* Nay, come again,' line 290:—'[*He throws* Laertes *a foil, but, by mistake, retains the one he had disarmed him of, and wounds him with it.*]' In *A Study of Hamlet*, by E. B. H. (London, 1875), the passage is thus given:—'[Laertes *wounds* Hamlet, *who in return disarms him*—Laertes *then, to prevent himself being struck by* Hamlet, *rushes on him and clutches his foil—they struggle.*] *King.* Part them! they are incens'd. [Hamlet *leaves his foil in* Laertes's *grasp and picks up the poisoned one.*] *Ham.* Nay, come

King. Part them! they are incensed.
Ham. Nay, come, again. [*The Queen falls.*
Osr. Look to the queen there, ho! 290
Hor. They bleed on both sides.—How is it, my lord?
Osr. How is't, Laertes?
Laer. Why, as a woodcock to mine own springe, Osric;
I am justly kill'd with mine own treachery.
Ham. How does the queen?
King. She swoons to see them bleed. 295
Queen. No, no, the drink, the drink,—O my dear Ham- 296
let,—
The drink, the drink!—I am poison'd! [*Dies.*
Ham. O villany!—Ho! let the door be lock'd!
Treachery! seek it out! [*Laertes falls.*

290. *come, again.*] Dyce. *come, againe.* F_1. *come againe.* QqF_2. *come again.* F_3F_4, Johns. Cap. Jen. Steev. Var. Cald. Knt, Coll. Sing. Sta. Del. *come again*— Rowe+. *come, again*— Han.

[The Queen falls.] Cap. Om. QqFf.

there, ho!] F_4. *there hoa* $F_1F_2F_3$. *there howe* Q_2Q_3. *there hoe* Q_4Q_5. *there.—Ho!* Sta. Del.

291. Two half-lines, Cap.

is it] *is't* Ff, Rowe, Pope, Theob. Warb. Johns. Cap. Jen. Sing. Huds.

292. *How is't, Laertes?*] *Host ist Laeres?* Q_4.

293. Two lines, Ff.

to mine] *in my* Q'76, Han.

mine own] *mine* F_1. *my* $F_2F_3F_4$, Rowe. *my own* Pope+, Cap. Jen. Steev. Mal.

springe] *sprindge* $Q_2Q_3Q_4$Ff, Rowe, Pope, Theob. Han. Cap.

Osric] *Ostrick* Qq.

294. *I am*] *I'm* Pope+, Hal. Dyce ii, Huds.

295. *swoons*] Q'76. *sounds* QqF_1F_2 Cald. *swounds* F_3F_4, Glo.+, Mob.

296. *drink,—*] Cap. *drink.* F_1. *drinke,* or *drink,* Qq$F_2F_3F_4$. *drink*— Rowe+.

296, 297. *O my...drink!*] One line, Ff, Rowe+, Jen.

296. *Hamlet,*] Ham Q_4. Ham, Q_5

297. *poison'd!*] *poysned.* Qq. *poyson'd.* F_1F_2. *poison'd*— Rowe+, Jen.

[Dies.] Queen dies. Rowe. Om. QqFf.

298. *villany*] *villaine* Q_5. *villain* Q'76.

Ho!] Theob. ii. *how* Q_2Q_3. *Hoe* Q_4Q_5, Pope, Theob. i. *How!* Ff, Rowe, Knt, Coll. *ho* Q'76. *how!*— Jen. *How!* Cald. Ktly.

298, 299. *Ho!...out!*] One line, Ktly.

299. *out!*] *out.* QqFf. *out*— Rowe+, Jen.

[Laertes falls.] Cap. Om. Qq Ff, Rowe+, Dyce, Glo.+, Mob.

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again. [*and rushing furiously on* Laertes, *wounds him and he falls.*' [See also Vol. II: EDWIN BOOTH; MARQUARD; FLATHE; DOERING; VON FRIESEN. ED.]

290. ho!] STAUNTON: The exclamation, 'ho!' meaning *stop!* should perhaps be addressed to the combatants, and not to those who are to raise the Queen.

293. woodcock] F. J. V. (*N. & Qu.*, 8 Aug. 1874): This bird is trained to decoy other birds, and sometimes, while strutting incautiously too near the springe, it becomes itself entangled.

Laer. It is here, Hamlet. Hamlet, thou art slain; 300
No medicine in the world can do thee good,
In thee there is not half an hour of life;
The treacherous instrument is in thy hand,
Unbated and envenom'd; the foul practice
Hath turn'd itself on me; lo, here I lie, 305
Never to rise again; thy mother's poison'd;
I can no more,—the king—the king's to blame.
Ham. The point envenom'd too!—
Then, venom, to thy work! [*Stabs the King.*
All. Treason! treason! 310
King. Oh, yet defend me, friends; I am but hurt.
Ham. Here, thou incestuous, murderous, damned Dane,

300. *It is...slain;*] Two lines, Ff.
here, Hamlet. Hamlet] F_4, Rowe, Coll. El. White, Ktly, Del. Huds. *here Hamlet. Hamlet* $F_1F_2F_3$. *here Hamlet* Qq. *here. Hamlet* Pope, Theob. Han. *here, Hamlet,* Warb. *here, Hamlet.* Johns. Jen. *here, Hamlet: Hamlet* Cap. et cet.
301. *medicine*] *medcin* $Q_2Q_3Q_4$. *medecine* Q_5. *med'cine* Johns. Cap.
302. *hour of*] *houres* Qq. *hour's* Q'76, Cap. Jen. Steev. Var. Sing.
303. *thy hand*] *my hand* Qq.
304. *Unbated*] *Imbaited* Theob. conj. (withdrawn, *Sh. Rest.* p. 192).
305. *lo,*] *so* Q'83.
306. *poison'd*] *poyſon'd* F_1F_2. *poyſned* Qq.
307. *can*] *am* Q_5.
more—] Rowe+, Jen. *more,* QqFf. *more;—* Steev. Mal. Dyce. *more,—* Bos. *more.* Coll. El. White. *more;* Cap. et cet.
307. *to blame*] *too blame* QqF_1.
308. *envenom'd too!*] *inuenom'd to,* Q_2Q_3. *enuenom'd to,* Q_4Q_5.
308, 309. *The...work.*] One line, Qq, White.
308, 309. *envenom'd.....work!*] One line, Steev. Bos. Cald. Knt, Sing. Coll. El. Hal. Ktly, Huds.
309. *to thy*] *do thy* Theob. ii+
[Stabs the King.] Rowe. Hurts the King. Ff. Om. Qq.
310. All.] Osr. and Lords. Mal. Steev. Var. Cald. Knt, Sing. Sta. Ktly.
312. *Here*] *Heare* Q_2Q_3.
damned Dane,] One line, Ff.
incestuous] *inceſtious* Qq.
murderous] *murdrous* F_1F_2. *murd'rous* F_3F_4, Rowe+. Om. Qq.
murderous, damned] Om. Q'76.

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308. too] STAUNTON: Recurring to what Laer. had just said, 'Unbated and envenom'd,' Ham. examines the foil, and, finding the button gone, exclaims: 'The point—,' and then, without finishing the sentence,—'unblunted'—hurries on to—'envenom'd too!' &c. [Staunton's text, followed by Delius, thus reads: 'The point—envenom'd too!—']

311. but hurt] ROHRBACH (p. 37): Claudius's last words are characteristic; he says that he is merely wounded, although he knows that the sword which has stabbed him is poisoned. Thus tenacious is he of that which he has, this present life, until Ham. forces down his throat the poisoned drink. To his latest breath he is the type of strength and quick decision. Even his death, his last step, is quick and decided, as had always been his style of action.

Drink off this potion! Is thy union here?
Follow my mother! [*King dies.*
Laer. He is justly served;
It is a poison temper'd by himself.— 315
Exchange forgiveness with me, noble Hamlet;
Mine and my father's death come not upon thee,
Nor thine on me! [*Dies.*
Ham. Heaven make thee free of it! I follow thee.—
I am dead, Horatio.—Wretched queen, adieu!— 320
You that look pale and tremble at this chance,
That are but mutes or audience to this act,
Had I but time (as this fell sergeant, death,

313. *off this*] *of this* Qq.
thy union] *the Onixe* Qq. *the Onyx* Q'76, Pope. *the union* Theob.+, Cap. Jen. Steev. Var. El. Hal.
314. [King dies.] Om. Qq.
314, 315. *He...himself.*] One line, Qq.
315. *temper'd*] Rowe. *temperd* Qq. *temp'red* Ff.
317. *upon*] *on* Theob. Warb. Johns.
318. *me!*] Pope. *me.* QqFf.
[Dies.] Om. Qq.
319. *thee free*] *the free* Theob. i.
320. *I am*] *I'm* Pope+, Huds.
adieu] *farewel* Q'76.
322. *to this*] *at this* $F_2F_3F_4$, Rowe.
323, 324. *time (as...arrest) oh*] *time as...arrest. O* Q_4Q_5.

313. Drink] CAPELL (i, 149): The literal sense of these words leads us to imagine that Ham. pours some of the poisoned cup into the mouth of the King as he lies gasping, or else dashes what is left on't upon him. But how, then, could Hor. in either case say what he does in line 329? Ham. would hardly pour it so gently as to leave much behind. It is probable that the expression is figurative, and spoken upon making the King, who had declared he was only 'hurt,' taste again of his 'sword.'

313. union] CALDECOTT: There may be a play here upon the word 'union.' MOBERLY: Was this cursed drug the pearl that you said you were putting in?

315. temper'd] CLARENDON: Mixed, compounded. Compare *Exodus*, xxix, 2: 'cakes unleavened tempered with oil.'

318. Dies] CALDECOTT: We here find Laer., who was not wounded till after Ham., first dying of a poison described as singularly quick in its operation. The purposes of the drama might require that Ham. should survive, and the same quantity of poison may affect different constitutions differently, but the poison of the 'anointed' sword, which had first entered the body, and was steeped with the blood, of Ham., must, one would think, in the second instance have lost something of its active quality, and would consequently have been more slowly operative upon Laer. [Possibly Ham. gave Laer. a mortal thrust in return for the 'scratch,' which was all that Laer. was aiming at. So that Laer. dies of the wound, Ham. of the poison. ED.]

322. mutes] JOHNSON: That are either auditors of this catastrophe, or at most only mute performers, that fill the stage without any part in the action.

Is strict in his arrest) oh, I could tell you—
But let it be.—Horatio, I am dead; 325
Thou livest; report me and my cause aright
To the unsatisfied.

Hor. Never believe it;
I am more an antique Roman than a Dane;
Here's yet some liquor left.

Ham. As thou'rt a man,
Give me the cup; let go; by heaven, I'll have't.— 330
O God!—Horatio, what a wounded name,
Things standing thus unknown, shall live behind me!

324. *strict*] *ſtrick'd* F_1. *ſtrick't* F_2.
his] *this* $F_2F_3F_4$.
you—] Pope. *you*, $Q_2Q_3F_2F_3F_4$, Rowe. *you!* Q_4Q_5. *you.* F_1. *you;* Q'76.
325. *be.*—] Coll. *be;* Qq. *be:* Ff. *be*— Rowe+.
326. *cause aright*] *cause a right* Q_2Q_3. *causes right* Ff, Rowe.
327. *the*] *be* F_3F_4.
Never believe] *Never; believe* Han.
[takes the cup. Coll. (MS).
328. *I am*] *I'm* Pope+, Dyce ii.
antique] *anticke* Q_2Q_3. *antike* $Q_4Q_5F_1F_2$. *Antick* F_3F_4.
329, 330. *As...cup*] Separate line, Ff, Rowe.
329. *thou'rt*] Cap. *th'art* QqFf, Rowe+.
330. *by heaven,*] Om. Q'76.
have't] *hate* Qq. *hav't* F_3F_4. *ha't* Cap. *have it* Steev. Var. Cald. Knt, Coll. i, White, Hal. Del.
[Struggling, Hamlet gets it. Coll. (MS).
331. *O God!—Horatio,*] Cap. *O god* Horatio, Q_2Q_3. *O God* Horatio! Q_4Q_5. *O* Horatio Q'76. *Oh good* Horatio, $F_1F_2F_3$, Pope+, Del. Dyce, Glo.+, Mob. *Oh, good* Horatio, F_4, Rowe, Knt, Sta.
332. *live*] *I leave* Qq, Jen. *leave* White.
me!] Jen. *me?* Qq, Rowe+, Cap. Steev. Var. Cald. Knt, Coll. i, El. White. *me.* Ff.

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323. as] See IV, iii, 58. ABBOTT (§ 110): An ellipsis must be supplied here: 'Had I but time (which I have not)—as,' &c.

323. sergeant] RITSON: The bailiff or sheriff's officer. MALONE: So in Silvester's *Du Bartas*:—'And Death, drad serjant of th' eternall Judge, Comes very late to his sole-seated Lodge.'—*The Third Day of the first Week*, p. 30, ed. 1633. HUNTER (ii, 266): Silvester is the earlier writer, but Shakespeare's substitution of 'fell' for 'dread' shows a master hand.

326. cause aright] DELIUS (ed. i): Perhaps the text of the Ff should read '*cause's right*.' [Not repeated in ed. ii.]

328. Roman] FRANZ HORN (ii, 91): This allusion is characteristic; in the very first scene Hor. described vividly the omens that took place 'ere the mightiest Julius fell.'

332. live behind] STAUNTON: Compare, 'No glory lives behind the back of such.'—*Much Ado*, III, i, 110. WHITE: The reading of the Ff infelicitously makes 'Things standing thus unknown' parenthetical, and as Q_2 has 'shall I leave behind me,' and Q_1, 'What a scandal wouldst thou leave behind,' I have no doubt

If thou didst ever hold me in thy heart,
Absent thee from felicity awhile,
And in this harsh world draw thy breath in pain, 335
To tell my story.— [*March afar off, and shot within.*
What warlike noise is this?

Osr. Young Fortinbras, with conquest come from Poland,
To the ambassadors of England gives
This warlike volley.

Ham. Oh, I die, Horatio;
The potent poison quite o'er-crows my spirit; 340
I cannot live to hear the news from England.
But I do prophesy the election lights
On Fortinbras; he has my dying voice;
So tell him, with the occurrents, more and less,

334. [Firings within. Cap.
336. *story*] *tale* Pope, Theob. Han. Warb.
[March....shot within.] Steev. March afarre off, and shout within. Ff. A march a farre off. Qq. March at some distance...within. Dyce ii. Om. Cap.
this?] *this?* [Exit Osrick. Jen.
337. SCENE VI. Pope+, Jen.
[Enter Osrick. QqFf, Rowe+, Jen.
338. *To the*] *To th'* Q_2Q_3Ff, Rowe. *Th th'* Q_4. *Th'* Q_5.
338, 339. *To....volley.*] Pope. One line, QqFf, Rowe.
338. *ambassadors*] *ambassador* Han.
340. *quite*] *quie* F_2.
o'er-crows] *ore-growes* Q_4Q_5. *o'er-grows* Pope+, Jen. El. *o'erthrows* E. B. H.
344. *and less*] *or less* F_4, Rowe+, Jen. Sing. i, Cald.

that in the Folio there is a slight misprint. The possible objection that Ham., and not the things unknown, would leave the name, is of a prosaic sort that need not be regarded. STRATMANN: It can hardly be denied that the reading of the Qq is more natural than that of the Ff.

334. felicity] DELIUS: The joys of heaven.

340. o'er-crows] JENNENS: As a victorious cock crows over his defeated antagonist. STEEVENS: This expression is also found in Chapman's *Odyssey*, lib. xxi:—'and told his foe It was not fair, nor equal, t' overcrow The poorest guest.' MALONE: Again, in the epistle prefixed to Nash's *Apologie of Pierce Pennilesse*, 1593: 'About two yeeres since a certayne demi-divine took upon him to set his foote on mine, and overcrowe me with comparative terms.' CLARENDON: Johnson quotes from Spenser's *View of the Present State of Ireland* (Globe ed., p. 660): 'A base varlett, that being but of late growen out of the dounghill beginneth nowe to overcrowe soe high mountaynes, and make himselfe greate protectour of all outlawes and rebells that will repayre vnto him.' TSCHISCHWITZ adopts *over-awes* in his text, as 'the only word which affords a suitable sense.'

344. occurrents] STEEVENS: Incidents, occurrences. Compare: 'As our occurrents happen in degree.'—Drayton's *Barons' Wars*, bk i, canto xii. CLARENDON: Compare Holland's *Pliny*, xxv, 2: 'This occurrent fell out in Lacetania, the nearest part unto vs of Spain.'

Which have solicited—the rest is silence. [*Dies.* 345

Hor. Now cracks a noble heart.—Good night, sweet prince,
And flights of angels sing thee to thy rest!—
Why does the drum come hither? [*March within.*

345. *solicited*—] Jen. Coll. Del. El. White, Ktly, Hal. Dyce ii, Huds. *ſolicited*, Qq. *ſolicited:* Q'76. *solicited,*— Cap. Steev. Mal. Cald. Sing. *ſolicited.* Ff et cet.
is silence] *in ſilence* Q'76.
silence.] Qq. *ſilence. O, o, o, o.* F_2, Cald. *ſilence, O, o, o, o,* F_2. *ſilence, O, o, o.* F_3F_4, Rowe.
[Dies.] Ff. Om. Qq. sinks, and dies. Cap.
346. *Now...prince,*] Two lines, Ff.
cracks] *cracke* F_2.
prince] *Prience* F_2.
347. *flights*] *flight* Q_5. *choires* Q'76.
sing] *ſinge* Q_4Q_5. *wing* Warb.
[March within.] Cap. Om. Qq Ff, Rowe+, Jen. March without. Sta. After line 347, Cam.

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345. solicited] WARBURTON: That is, brought on the event. HEATH (p. 551): That is, incited me to the act of vengeance I have just performed. MASON: The sentence is left imperfect. WALKER (*Crit.* iii, 274): 'Solicit,' like many other words derived from the Latin,—as *religion* for *worship* or *service*, &c.,—had not yet lost its strict Latin meaning. LETTSOM (*foot-note to foregoing*): The original signification of the Latin word seems to have been *to move*, and the various meanings attached to it by lexicographers are but modifications of this primary one. Ham. seems to have been thinking of the events that had 'solicited' or *moved* him to recommend Fort. as successor to the throne. CLARENDON: Compare *Rich. II:* I, ii, 2. [See *Macb.* I, iii, 130.]

345. The rest is silence] CLARENDON: If Hamlet's speech is interrupted by his death, it would be more natural that these words should be spoken by Hor. MOBERLY: To Ham. silence would come as the most welcome and most gracious of friends, as relief to the action-wearied soul, freedom from conflicting motives, leisure for searching out all problems, release from the toil of finding words for thought; as the one sole language of immortality, the only true utterance of the infinite.

345. WHITE: The *O, o, o, o,* of the Folio is the addition, doubtless, of some actor.

346. cracks] Elsewhere used by Sh. where we should now use *break*. See *Per.* III, ii, 78; *Cor.* V, iii, 9.

347. rest] COLLIER (ed. ii): The remainder of the tragedy is struck through with a pen in the (MS) and the word *Finis* subjoined, to show that it was there at an end. The concluding lines also are thus converted into a couplet: 'Now cracks a noble heart: good night, be blest, And flights of angels sing thee to thy rest.' Another 'tag' is added afterwards, of a very poor and inanimate character, most unlike the language of Sh. which, it seems, the performer of the part of Hor. was also to deliver when the piece was abbreviated; it is as follows:—While I remain behind to tell a tale, That shall hereafter turn the hearers pale.' Although the conclusion is hastened in this way, the old annotator has continued his corrections to the end of the tragedy, as it has come down to us; but from what source he derived

Enter FORTINBRAS, *and the* English Ambassadors, *with Drum, Colours, and* Attendants.

Fort. Where is this sight?

Hor. What is it ye would see?

If aught of woe or wonder, cease your search. 350

Fort. This quarry cries on havoc.—O proud Death!

What feast is toward in thine eternal cell,

That thou so many princes, at a shot,

So bloodily hast struck?

348. Enter...] Theob.+, Jen. Cam. Cla. Enter Fortinbras and Engliſh Ambaſſador,... Ff, Rowe, Pope. Enter Fortenbraſſe, with the Embaſſadors. Qq (Fortinbraſſe Q_4Q_5). Enter...Embassadors, and others. Cap. et cet.

349. *this*] *the* F_3F_4, Rowe.

ye] F_1F_2, Knt, Coll. Del. Dyce, El. Sta. White, Glo. Hal. Huds. Mob. *you* QqF_3F_4 et cet.

350. *aught*] Han. *ought* QqFf, Rowe, Pope, Theob. Cap.

search.] *ſearch?* Q'76.

351. *This*] *His* Ff.

cries on havoc] *cries out, havock* Han. *cries—on havock.* Warb.

proud] *prou'd* Q_2Q_3.

352. *toward*] *tow'rd* Pope+, Jen.

thine eternal] *thine infernal* Q'76, Jen. El. *thy infernal* Theob. Warb. Johns.

353. *shot*] *ſhoote* F_1. *ſhoot* $F_2F_3F_4$, Rowe, Knt.

354. *struck*] Rowe. *ſtrook* $Q_2Q_3F_3F_4$, Cap. *ſtrooke* $Q_4Q_5F_1F_2$.

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his information we know not; perhaps he had at one time witnessed the performance in its entirety, and had remedied defects from the recitation of the actors.

351. quarry] The game killed. See *Mach.* IV, iii, 206.

351. cries on] JOHNSON: To exclaim against. I suppose when unfair sportsmen destroyed more quarry or game than was reasonable the censure was to cry *Havock.* CALDECOTT: See *Oth.* V, i, 48. WHITE: 'This heap of dead proclaims an indiscriminate slaughter.' CLARENDON: 'This pile of corpses urges to merciless slaughter, where no quarter is given.' In the *Statutes of Warre*, &c., by King Henry VIII (1513), quoted in Todd's ed. of Johnson's *Dict.*, it is enacted, 'That noo man be so hardy to crye havoke, upon payne of hym that is so founde begynner, to dye therefore; and the remenaunt to be emprysoned, and theyr bodyes punyshed at the kynges will.' See also the *Ordinances of War* of Richard II and Henry V, published in the *Black Book of the Admiralty* (ed. Twiss), i, 455, 462. The etymology of the word is purely conjectural. Some derive it from the Welsh *hafog*, destruction; others from the A. S. *hafoc*, a hawk; others from the French *hai, vous!* a cry to hounds.

352. feast] CALDECOTT: This allusion has, no doubt, some connection with the usage of all the northern nations, their *Ambarvalia* or *Arval suppers* referred to by Ham. I, ii, 180. Compare 'Death feasts.'—*King John*, II, i, 354.

352. toward] See I, i, 77.

352. eternal] WALKER (*Crit.* i, 62) gives two other instances besides this and I, v, 21 (which see), where 'eternal' seems to be used for *infernal*: *Jul. Cæs.* I, ii, 160; *Oth.* IV, ii, 154 'This seems to be still in use among the common people. I need scarcely notice the Yankee '*tarnal*.'

First Amb. The sight is dismal;
And our affairs from England come too late; 355
The ears are senseless that should give us hearing,
To tell him his commandment is fulfill'd,
That Rosencrantz and Guildenstern are dead.
Where should we have our thanks?
Hor. Not from his mouth,
Had it the ability of life to thank you; 360
He never gave commandment for their death.
But since, so jump upon this bloody question,
You from the Polack wars, and you from England,
Are here arrived, give order that these bodies
High on a stage be placed to the view; 365
And let me speak to the yet unknowing world
How these things came about; so shall you hear
Of carnal, bloody, and unnatural acts,
Of accidental judgements, casual slaughters,
Of deaths put on by cunning, and forced cause, 370

354. First Amb.] 1. E. Cap. Embaſ. Qq. Amb. Ff.
357, 361. *commandment*] *commande-ment* Qq (*commandment*, line 357, Q_2Q_3). *command'ment* Ff, Rowe, Pope, Theob. White.
360. *life*] *breath* Q'76.
362. *jump*] *apt* Q'76. *full* Pope, Theob. i, Han.
363. *Polack*] *Pollack* Q_2Q_3. *Pollock* Q_4Q_5. *Polake* F_1F_2.
364. *arrived, give*] *arriued. Giue* $F_1F_2F_3$. *arrived: Give* F_4.
365. *the view*] *publick view* Q'76.
366. *to the yet*] Cap. *to th' yet* Q_4Q_5Ff, Rowe+. *to yet* Q_2Q_3.
368. *carnal*] *cruell* Q_4Q_5, Rowe+, Cap. Jen.
370. *deaths*] *death's* F_1F_2.
forced cause] *for no cauſe* Qq, Jen.

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359. his mouth] Of course this refers to the King, as WARBURTON long ago pointed out. But, strange to say, THEOBALD referred it to Ham., a noteworthy slip in one of the best editors Sh. ever had, and it is quite as remarkable that the slip escaped the notice of the subsequent Variorum editors, who omitted no chance of making merry over 'poor Tib and his Toxophilus.'

362. jump] See I, i, 65.

368. carnal] MALONE: Of sanguinary and unnatural acts, to which the perpetrator was instigated by concupiscence, or, to use Shakespeare's own words, by 'carnal stings.' Hor. alludes to the murder of old Hamlet by his brother, previous to his incestuous union with Gertrude. A *Remarker* asks, 'Was the relationship between the usurper and the deceased king a secret confined to Hor.?' No, but the murder of Hamlet by Claudius was a secret which the young Prince had imparted to Hor., and to him alone; and to this it is he principally, though covertly, alludes.

369, 370. Of accidental . . . cause] DELIUS: The first line refers to Pol., the second to Ros. and Guil., whose deaths were 'forced' on Ham.

And, in this upshot, purposes mistook 371
Fall'n on the inventors' heads. All this can I
Truly deliver.
Fort. Let us haste to hear it,
And call the noblest to the audience.
For me, with sorrow I embrace my fortune; 375
I have some rights of memory in this kingdom,
Which now to claim my vantage doth invite me.
Hor. Of that I shall have also cause to speak,
And from his mouth whose voice will draw on more;
But let this same be presently perform'd, 380
Even while men's minds are wild; lest more mischance,
On plots and errors, happen.
Fort. Let four captains
Bear Hamlet, like a soldier, to the stage;

372. *inventors'*] Theob. ii. *inuenters* Qq. *Inuentors* F_1F_2, Rowe, Pope, Han. Theob. i. *Inventor's* F_3F_4.
374. *noblest*] *noblest* Q'76, Pope ii, Theob. Warb. Johns. *noblesse* Cap.
376. *rights*] *rights*, Q_2Q_3. *Rites* Ff.
377. *doth...me.*] Separate line, Ff, Rowe.
now to] *are to* Ff.
vantage] *interest* Q'76.
378. *shall have also*] *shall haue alwayes* F_1, Cald. *shall alwayes* F_2F_3. *shall always* F_4.
379. *And...mouth;*] Separate line, Ff.
on more] *no more* Qq, Rowe, Pope.
380. *same*] *scene* Coll. ii (MS).
381. *lest...mischance*] Separate line, Ff.
while] *whiles* Ff, Rowe.
382. *plots and*] *plots, and* Ff, Rowe, Cap. Steev. Var. Cald. Knt.
383. *to the*] *off the* F_3F_4, Rowe, Pope.

370. put on] MALONE: Instigated. See *Cor.* II, i, 272. [See I, iii, 94.]

371. upshot] CLARENDON: This conclusion of the tragedy. In archery the 'upshot' was the final shot, which decided the match. It is used in the same metaphorical sense in *Twelfth Night*, IV, ii, 76.

376. rights of memory] MALONE: Some rights which are remembered.

379. voice will draw on] THEOBALD: Hor. is to deliver the message given him by Ham., lines 343, 344, and justly infers that Hamlet's 'voice' will be seconded by others.

380. same] COLLIER (ed. ii): The alteration by the (MS) is so much superior to the QqFf in reference to the words 'perform'd' and 'stage,' which occur just afterwards, that we make the change, not only without reluctance, but with thankfulness for the improvement upon the usual tame and unfigurative line. 'Same' for *scene* was the easiest possible misprint from carelessly written manuscript.

382. On] CALDECOTT: In consequence of. [See ABBOTT, § 180.]

382. four captains] HUNTER (ii, 266): As may be seen in the monument in Westminster Abbey of Sir Francis Vere, a soldier, who died 1608. This was no doubt at that time the accustomed mode of burial of a soldier of rank.

For he was likely, had he been put on,
To have proved most royally; and, for his passage, 385
The soldiers' music and the rites of war
Speak loudly for him.—
Take up the bodies.—Such a sight as this
Becomes the field, but here shows much amiss.—
Go, bid the soldiers shoot. 390

[*A dead march. Exeunt, bearing off the bodies; after which a peal of ordnance is shot off.*

385. Two lines, Ff.
royally] *royall* Qq.
386. *soldiers'*] *Souldiours* F_1.
rites] *right* Qq, Cap. *rights* Q'76, Knt.
388. *bodies*] *body* Ff, Rowe+, Cald. Knt, Coll. Del. White.
389. *amiss*] *amiſſe* Qq. *amis* F_1. *ami eſſ* F_2.
390. [A dead march.] Cap.
Exeunt....] Exeunt solemnly,... Cap. Exeunt. Qq. Exeunt Marching: after the which, a Peale of Ordenance are ſhot off. Ff (after which, F_3F_4. Ordnance, $F_2F_3F_4$).

384. put on] CALDECOTT: Put to the proof, tried.

390. MOBERLY: Ham. has gained the haven for which he longed so often; yet without bringing guilt on himself by his death; no fear that his sleep should have bad dreams in it *now*. Those whom he loved, his mother, Laer., Oph., have all died guiltless or forgiven. Late, and under the strong compulsion of approaching death, he has done, and well done, the inevitable task from which his gentle nature shrank. Why, then, any farther thought, in the awful presence of death, of crimes, conspiracies, vengeance? Think that he has been slain in battle, like his Sea-King forefathers; and let the booming cannon be his mourners.

INDEX TO SOME OF THE MORE IMPORTANT NOTES IN THE FIRST VOLUME

END OF THE FIRST VOLUME